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Music Library

THE

Violin Gallery.

COMPRISING

SECTION I.

SOUTH KENSINGTON SPECIAL EXHIBITION, 1872.

SECTION II.

CHARLES READE — A LOST ART REVIVED.

SECTION III.

ADDITIONAL PHOTOGRAPHS AND ORIGINAL NOTES.

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BY

GEORGE A. DISSMORE,
DES MOINES, IOWA,
U. S. A.

1890.

ML462
D613

PREFACE.

IN presenting this work to the public it is not my purpose to undertake to reveal anything *new* in the *old* violin world, but there is certainly an unoccupied field which I hereby take possession of.

The student of this interesting and fascinating art may read over and over again the descriptions given in the standard works, but without the opportunity of examining the real instrument or seeing a *fac simile* of the same, he cannot acquire any knowledge that will aid him in the least to discriminate between the genuine and even the ordinary and very numerous imitation.

I do not expect to convey much information on the perplexing question of Cremona varnish (I leave that to Charles Reade to do), but I do, by the aid of photography, expect to furnish *fac similes* which, if studied, will educate the eye up to the form, model and fine artistic points of the productions of the Cremonese masters and some of their numerous imitators and followers.

In looking for a similar work for my own use, I found that the only one which was ever published was the official catalogue of the "South Kensington Exhibition, 1872," by Carl Engel, and that was long ago out of print; but after a search of several months I obtained one from London.

Desiring also, the Charles Reade pamphlet, "A Lost Art Revived," I succeeded finally, after even a longer search, in finding a copy in the hands of Mrs. E. S. Muntz, Birmingham, England, widow of the late Geo. H. M. Muntz, a former publisher of the pamphlet, and the kindness of Mrs. Muntz in sending me the copy I hereby acknowledge with great pleasure.

As the letters, "A Lost Art Revived," were written *at* the Kensington Exhibition and refer to many of the instruments protographed, it is considered a happy thought to reprint the "Exhibition" and "A Lost Art Revived" together, but as the variety of instruments photographed in the Kensington Catalogue is inadequate to the present demands, I have added pictures of numerous other genuine instruments, and each instrument represented herein is a study in itself, it shows some of the characteristics of its maker, and wherein they differ from other makers; they are like the chirography of men—no two the same. Even the works of the same maker are often very unlike, and indeed, the greater the genius, the greater can be the diversity in his works; for, capable of originality, and not being confined to the dictates of another, his liberty knows no limit; his productions take on new form without sacrifice to that paramount object, *tone*. But, as in other things, there are always characteristics which betray the author.

The principal schools are represented and classified as far as the material

at hand would permit; thus the Brescian school is represented by Gaspar di Salo and Paolo Maggini; the Cremonese school by its great founder, Andreas Amati, his illustrious nephew, Nicholas Amati, and his pupils Stradivari and others; the Venetian school by the great masters, Montagnana and Sancto Seraphin; the Neapolitan school by Grancino and Landolphi; and the German, or Tyrolian school by Jacob Stainer and the Klotz.

In instances where two views of the same instrument are given and one appears longer than the other, it is caused by the same distance from the camera not being maintained during both exposures. With some few exceptions, where copies are taken from books, and which are duly indicated, the pictures shown herein are taken from the instruments themselves and are guaranteed to be correct and genuine; and THE VIOLIN GALLERY will be found to be of valuable assistance when used in connection with Hart's Violin Works and Fleming's "Old Violins," as frequent mention and reference are made in them to instruments herein shown.

To the fanciers of the musical instrument which has always stood at the head and which is daily becoming more popular, I respectfully submit this volume.

GEO. A. DISSMORE.

DES MOINES, IOWA, 1890.

Section 1.

CATALOGUE

OF

THE SPECIAL EXHIBITION

AT

SOUTH KENSINGTON,

ENGLAND.

1872.

SCIENCE AND ART DEPARTMENT

OF THE

COMMITTEE OF COUNCIL ON EDUCATION,

SOUTH KENSINGTON.

Exhibition of Musical Instruments,

SOUTH KENSINGTON MUSEUM,

1872.

At South Kensington, the 3rd day of August, 1871.—By the Right Honorable the Lords of the Committee of Her Majesty's Most Honorable Privy Council on Education.

An Exhibition of Musical Instruments made before 1800, together with drawings and casts of Ancient Instruments, will be opened next year, in the month of June.

The following were requested to act as a Committee to aid in obtaining the loan of such instruments:—

H.R.H. the Duke of Edinburgh, K.G.
The Duke of Leinster.
The Marquess of Exeter.
The Marquess of Westminster, K. G,
The Earl of Warwick.
The Earl of Wilton.
The Lord Gerald Fitzgerald.
The Hon. Seymour Egerton.
The Right Hon. Sir John Pakington. Bart., M. P., G.C.B.
The Rev. Sir Frederick G. Ouseley, Bart.
Sir Coutts Lindsay, Bart.
Sir John Harington, Bart.
Sir Robert Stewart, Bart.
Sir M. D. Wyatt.
Sir Julius Benedict.
Sir George Elvey.
Sir Sterndale Bennett.
Sir John Goss.
Mr. Francesco Berger.
Mr. W. T. Best.
Mr. W. Broadwood.
Mr. A. Chappell.
Mr. Cheyne.
Mr. Cole, C.B.
Mr. W. G. Cusins.
Professor J. Ella.
Mr. Carl Engel.
Mr. G. Grove.
Mr. John Hullah.
Mr. Henry Leslie.
Dr. Charles Maclean.
Professor Oakeley.
Mr. P. Cunliffe Owen.
Mr. J. F. Puttick.
Mr. Redgrave, R.A.
Dr. Rimbault.
Mr. A. Sullivan.
Mr. R. Thompson.
Mr. G. F. Watts, R.A.
M. Ambroise Thomas, Director of the Conservatoire at Paris.
M. G. Berger.
M. Gallay.
M. Lecomte.
M. Vuillaume.
Signor G. Gaspari, of the Conservatoire at Bologna.

Mr. Alan Cole, *Secretary*.

The Committee to promote this Exhibition met for the first time on Wednesday, 6th December, in the Board Room at the South Kensington Museum. His Royal Highness the Duke of Edinburgh presided.

1. The minute directing the formation of the Committee, and the form of letter sent to each member, were read.

2. It was resolved to address a letter to Sir M. Costa, Sir Sterndale Bennett, Mr. W. Broadwood, and Mr. G. Watts, from whom no replies have been received, informing them that, unless they signified their dissent, it is proposed to retain their names upon the list of members.

3. Mr. Cole having stated the usual Departmental course respecting Loan Exhibitions, and that foreign correspondence was conducted direct by the Department, it was resolved that the scope of the Exhibition should include instruments noted for their Decorative, Archæological, Ethnological, and Technical merits.

4. It was decided that each member of the Committee should be requested to furnish, for the information of the Committee, the names he may know of owners of remarkable instruments the loan of which it might be desirable to obtain.

5. It was determined to recommend the Department to publish a general advertisement, inviting possessors of instruments coming under the categories above mentioned, to communicate their willingness to lend to the Committee such instruments for the months of June, July, and August inclusively.

6. The Committeee proceeded to the Museum to inspect the collection of Musical Instruments already in the Museum, and the space which might be available for the proposed Exhibition. The Committee then adjourned.

The Executive Committee was appointed, consisting of

H. R. H. the Duke of Edinburgh,
The Lord Gerald Fitzgerald,
Mr. Henry Leslie,
Mr. Philip Cunliffe Owen, and
Mr. Alan Cole, Secretary.

The French Sub-Committee was also appointed, in Paris, consisting of

M. Gallay,
M. Georges Berger,
M. Lecomte (who acted as Secretary),
M. Vuillaume.

Mons. Vuillaume, of Paris, was invited to superintend the arrangement of the Italian Stringed Instruments.

Rules respecting the Reception by the South Kensington Museum of Musical Instruments lent for the Special Loan Exhibition: —

1. Lenders of Musical Instruments will be admitted free to the Exhibition on all days when the Museum is open to the public, on signing their names in a book at the entrance.

2. The Instruments will be received on loan, and exhibited during the months of June, July, and August, 1872.

3. Special arrangements will be made that every care is taken of the Instruments lent to the Museum for exhibition, but the Museum (following the rules of the Royal Academy and other bodies) cannot hold itself responsible for loss or damage.

4. In all cases the cost of transport, to and fro, of Instruments accepted for exhibition will be defrayed by the Museum.

5. When necessary, the packing of the Instruments, and the collection of those requiring the greatest care, will be undertaken by experienced officers from the Museum.

STRINGED INSTRUMENTS PLAYED WITH A BOW.

The predecessors of our present instruments of this class,—*treble viol, viola da gamba*, &c.—were provided with frets on the finger-board, like the lute, and had generally six strings. The body was usually made slanting towards the neck, and the back was flat. The boat-shaped form of the Italian *sardino* resembles the ancient *rebec*.

54 SORDINO. Carved negro head.
Lent by Professor Oakeley, Edinburgh University.

55 SORDINO. *Lent by Professor Oakeley, Edinburgh University.*

56 SORDINO. ITALIAN. 17th century. "Boat-shaped: carved head." Length, 16 in. *Lent by Mr. C. J. Read, Salisbury.*

57 SORDINO. ITALIAN. By Matthias Albanus, 1680. Ebony and ivory.
Lent by Mr. J. Talbot, Cordier Hill, Guernsey.

58 SORDINO. FRENCH. Dated 1647. *Lent by Mr. J. Hare.* (*S. K. M.*)

59 SORDINO. ITALIAN. About 1600. The body is of tortoise-shell; carved head of ebony and ivory. Length, 14 in. *Lent by Mr. Carl Engel.*

60 SORDINO. Probably ENGLISH. 17th century.
Lent by Mr. Carl Engel. (*S. K. M.*)

61 SORDINO. Wood and ivory. *Lent by M. de Snoeck, Renaix.*

61*a* SORDINO. Wood and ivory, *Lent by M. de Snoeck, Renaix.*

61*b* SORDINO. Finely carved head. *Lent by M. de Snoeck, Renaix.*

61*c* SORDINO. Ebony and ivory. *Lent by M. de Snoeck, Renaix.*

61*d* SORDINO. Tortoise-shell and ebony. *Lent by M. de Snoeck, Renaix.*

61*e* SORDINO. Body of ivory; fingerboard of tortoise-shell.
Lent by M. de Snoeck, Renaix.

61*f* SORDINO. Unusually large size. *Lent by M. de Snoeck, Renaix.*

61*g* SORDINO. Of a peculiar shape. *Lent by M. de Snoeck, Renaix.*

61*h* POCHETTE, or Kit. Shape of a violin. *Lent by M. de Snoeck, Renaix.*

61*i* POCHETTE. With several incurvations at the sides.
Lent by M. de Snoeck, Renaix.

62 POCHETTE (Sordino). Ebony and ivory. Carved head. In case ornamented with *fleurs-de-lys*. *Lent by M. Jubinal, Paris.*

63 POCHETTE. Tortoise-shell and ivory. Carved head. In case ornamented with *fleurs-de-lys*. *Lent by M. Jubinal, Paris.*

64 POCHETTE. In an ornamented case. *Lent by M. Jubinal, Paris.*

65 POCHETTE. Ebony and ivory; carved head. *Lent by M. Jubinal, Paris.*

65*a* KIT. Miniature violin. Carved head. Probably GERMAN. 17th century. *S. K. M.*

66 KIT. "Of the Cremona pattern." *Lent by Mr. J. Gordon Smith, London.*

66*a* KIT (French *Pochette*). Made by N. Remy, Paris, 18th century.
Lent by Mr. C. J. Read, Salisbury.

67 KIT. ITALIAN. About 1600. *Lent by Mr. Carl Engel.* (*S. K. M.*)

68 VIOLETTA PICCOLA. ITALIAN. 17th century. This small species of Treble Viol was called by the French "Haute-contre."
Lent by Mr. Carl Engel. (*S. K. M.*)

69 VIOLIN. By Gaspard Duiffoprugcar. BOLOGNA. Very ancient.
Lent by M. G. Chanot, London.

70 VIOLIN. By Gaspard Guiffoprugcar, 1512. *Lent by Signor Francalucci.*

70*a* VIOLIN. By A. and H. Amati, 1586. Painted on sides, "A present from Sir Charles Wolseley to Sir C. Constable."
Lent by Mr. S. O. Jay, London.

71 VIOLIN. By N. Amati, 1676; and case.
Lent by Mr. W. A. Tyssen Amhurst, Didlington Hall, Norfolk.

72 SMALL VIOLIN. By Amati, 1618; made for a child's use. This specimen is in excellent condition. The tail-piece and finger-board are inlaid.
Lent by Mr. A. Fountaine, Merton Hall, near Norwich.

73 VIOLIN. By Amati, 1670. *Lent by Mr. J. W. Joyce.*

74 VIOLIN. By A. and H. Amati, 1600 (?) *Lent by Mr. S. O. Jay, London.*

75 VIOLIN. By Antonius and Hieronymus Amati, Cremona, 1628. Amber varnish. Good specimen. *Lent by Mr. C. J. Read, Salisbury.*

76 VIOLIN. By Antonius and Hieronymus Amati. Fine specimen.
Lent by Mr. C. E. Finch, Cliff Lodge, Northfleet, Kent.

77 VIOLIN. ITALIAN. Assigned to N. Amati, 1684.
Lent by M. Chanot, London.

79 VIOLIN. By Nicholas Amati, 1676.
Lent by Mr. J. Stimpson, Birmingham.

80 VIOLIN. By Antonius Stradiuarius, 1734. A very fine specimen.
Lent by Mr. W. A. Tyssen Amhurst, Didlington Hall, Norfolk.

81 SMALL VIOLIN. By Stradiuarius. *Lent by M. Chanot, London.*

82 VIOLIN. By Stradiuarius. First epoch; probably 1690.
Lent by M. Chanot, London.

83 VIOLIN. By Stradiuarius, 1723. Purchased by H.R.H. the late Duke of Cambridge from Count Platen of Hanover, who had bought it from Stradiuarius. *Lent by H. R. H. the Duke of Cambridge.*

84 VIOLIN. By Antonius Stradiuarius, 1732. A specimen of the grand pattern. "Purchased from Signor Piatti for 200*l*. From the Castelbani Collection in Naples."
Lent by Mr. John H. Arkwright, Hampton Court, Leominster.

85 VIOLIN. By Antonius Stradiuarius, 1679. "Remarkable from being one of the inlaid instruments."
Lent by Captain T. B. Shaw-Hellier, Wombourne Woodhouse, Staffordshire.

86 VIOLIN. By Antonius Stradiuarius. Made like the Amati model, 1686.
Lent by the Rev. Henry Cooper Key, Stretton Rectory, Hereford.

87 VIOLIN. By Stradiuarius, 1725. *Lent by M. Eugene Lecomte, Paris.*

88 SMALL VIOLIN. By Stradiuarius. Made for a child's use, 1712. A very characteristic specimen of the maker's best period.
Lent by Mr. Andrew Fountaine, Merton Hall, near Norwich.

89 VIOLIN. By Stradiuarius. After the Amati model, 1669,
Lent by Signor Francalucci.

90 VIOLIN. By A. Stradiuarius, 1709; named "La Pucelle" (The Maiden). It was called "La Pucelle" on account of its perfect preservation. This instrument was taken to Paris in 1840, put into the market, and sold to M. Lerag, Banquier, and at his death it was sold at auction to its present owner M. Glandaz. Magnificent polish, splendid preservation.

91 VIOLIN. By A. Stradiuarius 1716; "Le Messie." (The Messiah.) This instrument has been played but little. It was bought about 1760 by Count Cozio de Salabue, a distinguished amateur. He valued it highly, and kept it until his death. His heirs sold it to Luigi Tarisio, a connoisseur, and a fanatic about instruments, who kept it without letting any one see it until 1854. At his death it was committed to the care of his heirs, who carefully concealed it at "The Farm of the Cross" on the outskirts of the village of Fontanette, near Navarre, Italy. It was there that its present owner discovered it in January, 1855. The wood of which it is made is remarkable for the richness of its grain, its polish is beautiful, the work is perfect, nothing, in fact is lacking. It is a violin from the hand of a master. It is the only instrument of Stradiuarius which has come down to us in such a perfect state of preservation. This monument intact of ancient violin manufacture, this instrument whose bow was not drawn for 150 years, which was kept concealed almost from its making, this instrument has just given a great blow to that theory that a sweet and pure sound cannot be produced but after long usage, for in this new instrument we find combined all the qualities, force, mellowness, delicacy, easy vibration, a tone distinguished, noble and incisive. Le Messie was bequeathed by Vulliaume to his son-in-law, M. Alard the great French violinist and composer. After his death it passed into the hands of his son-in-law, M. Crone, who has recently (in 1890) sold it through Messrs. Hill & Sons, of New Bond street, London, to an Amateur, Mr. Robert Crawford, of Trinity Road, Edinburgh, for £2000. ($10,000) the largest price ever paid for a violin. Ed.

92 VIOLIN. By Stradiuarius.

Lent by Mr. John Hart, Princes Street, Leicester Square, London.

92*a* VIOLIN. By Stradiuarius, 1683: Made after the Amati model. Formerly the property of John Jay, Mus. Doc. of Chelsea.

Lent by Mrs. Jay, Addison Crescent, Kensington.

93 VIOLIN. By Joseph Guarnerius, 1734; "Violin Du Diable." It was on this instrument that M. Saint Leon produced so great an effect upon the public in an opera named "Le Violon du Diable." It is one of those rare instruments of this maker which unites all the most desirable qualities. This instrument was bought in Italy in 1820 by M. Rossel de Minet, and upon his death was sold to M. Saint Leon, and to-day belongs to Madame Fleury.

94 VIOLIN. By Joseph Guarnerius 1735. A superb instrument in all respects. *Lent by M. Louis d'Egville, Conduit Street, London.*

95 VIOLIN. By Joseph Guarnerius, 1734. A very characteristic specimen. Remarkable case.

Lent by Mr. W. A. Tyssen Amhurst, Didlington Hall, Norfolk.

96 SMALL VIOLIN. By J. Guarnerius. Made for a child at the best period of the maker. A remarkable example.

Lent by Mr. Andrew Fountaine Merton Hall, near Norwich.

97 VIOLIN. By Joseph, son of A. Guarnerius, 1684. Given to H. R. H. the Duke of Edinburgh by the late Baron Goldschmidt.

Lent by H. R. H. the Duke of Edinburgh.

98 VIOLIN. By Joseph, son of A. Guarnerius, 1707.

Lent by Signor Francalucci.

98*a* VIOLIN. Labelled, "A. Guarnerius, 1671."

Lent by Mr. A. Bright, Sheffield.

99 VIOLIN. ITALIAN. Painted back. *Lent by Mrs. Salomons, London.*

100 VIOLIN. Ascribed to Guarnerius; probably by Storioni.

Lent by Sampson Moore (of Liverpool), The Threshold, near Labottwood, Shropshire.

101 VIOLIN. Motto round the sides; picture of St. Peter's at Rome engraved on the back; lion's head on the scroll.

Lent by H. R. H. the Duke of Edinburgh.

102 VIOLIN. By Gagliano, 1736. *Lent by M. Chanot, London.*

103 VIOLIN. With ornamental purfling. "Nicolaus Gagliano fecit, Neap. 1777." *Lent by M. Louis d'Egville.*

104 VIOLIN. By Gagliano, 1766. *Lent by Signor Francalucci.*

105 VIOLIN. By Rugger J. B., Brescia, 1704. Fine specimen.

Lent by M. Gallay.

106 VIOLIN. "Of an old type. Made by Pietro Zanure, Brescia, 1500. Only one sound-hole, of circular form, in the centre; sound-post, but no bass-bar; four strings; curious adjunct attached to the end. The tone resembles that of the oboe."

Lent by Mr. George H. M. Muntz, Birchfield, Birmingham.

108 VIOLIN. "If we may rely on the label inside, by Gaspar di Salo."

Lent by Mr. Carl Engel. (*S. K. M.*)

109 VIOLIN. By Carlo Bergonzi, Cremona, 1727. "The most perfect Bergonzi known to Mr. Hart, and having varnish of great beauty."

Lent by Mr. John Hart, Princes Street, Leicester Square, London.

111 VIOLIN. By Maggini. Handsome double purfling; ornamented back. "Purchased from Mr. Blagrove for 50*l*."

Lent by Mr. John H. Arkwright, Hampton Court, Leominster.

112 VIOLIN. Ascribed to Maggini. *Lent by Mr. J. W. Joyce.*

113 VIOLIN. By Grancino. Unusual shape of ancient date.

Lent by M. Chanot, London.

115 VIOLIN. Ascribed to Jacobus Stainer, about 1655. Flat Italian model.

Lent by Mr. George H. M. Muntz, Birchfield, Birmingham.

116 SMALL VIOLIN. Ascribed to Jacobus Stainer, and dated 1695. Formerly the property of the late Duke of Cambridge, and given to H. R. H. the Duke of Edinburgh by H. R. H. the Duke of Cambridge. Lion's head on the scroll. *Lent by H. R. H. the Duke of Edinburgh.*

117 VIOLIN. By B. Banks, jun., Salisbury, 1771. Viol-shaped.
Lent by Mr. C. J. Read, Salisbury.

118 VIOLIN. By Banks, Salisbury, 1775. *Lent by Mr. C. J. Read, Salisbury.*

119 VIOLIN. By E. Aireton, London, 1735.
Lent by Mr. C. J. Read, Salisbury.

120 VIOLIN. ENGLISH. By R. Duke, 1754.
Lent by Mr. Sampson Moore (of Liverpool.)

121 VIOLIN. ENGLISH. 18th century. Oblong. *Lent by Mr. Carl Engel.*

122 VIOLIN. GERMAN. 16th century. "A very old-fashioned shape."
Lent by Mr. Carl Engel. (*S. K. M.*)

122*a* VIOLIN. With bow. ENGLISH. Early 17th century. Carved with scrolls, and the Royal shield of Great Britain and Ireland. Said to have belonged to James I. *S. K. M.*

123 VIOLIN. By David Techler. *Lent by Mr. J. W. Joyce.*

124 VIOLIN. Ancient form. Flat, without sides. The neck has been altered. *Lent by Professor Oakeley, Edinburgh University.*

125 VIOLIN. ENGLISH. Dated, 1578. Boxwood, carved with woodland scenes. This Violin is said to have been given by Queen Elizabeth to the Earl of Leicester, and the arms of both these personages are engraved on silver on the finger-board. It has been suggested that it is the work of J. Pemberton, a maker of some celebrity in London about the year 1580; but there seems no other indication in support of this opinion than the initials "J. P.," which are engraved on the instrument. On the other hand, we have the opinion of an authority that the wood-carving is some centuries older than the upper portion of the instrument, and that it dates from about 1350. This Violin may therefore be a reconstruction of an older instrument of the violin kind.
Lent by the Earl of Warwick. (*S. K. M.*)

126 VIOLIN. Silver. Made at Cawnpore, 1781. *Lent by Mr. D. Davis.*

127 CRWTH. WELSH. This instrument was found in the Isle of Anglesea, and is described in Forster's "History of the Violin," London, 1864. It had the following inscription:—

maid in the paris of
anirhengel by Richard
Evan Instruments maker
In the year 1742.

It is, however, probably older than the date here given, and may have been only repaired by Richard Evans. The crwth, one of the oldest known species of the violin class, has now almost entirely fallen into oblivion. *Lent by Mr. C. Wynne Finch.*

128 VIOLIN BOW. By Tourte. Unused, and in its primitive condition.
Lent by M. Louis D'Egville, Conduit Street, London.

129 VIOLIN BOW. By Tourte. *Lent by Mr. Sampson Moore (of Liverpool).*

130 VIOLIN BOW. By Tourte.
Lent by Lieut.-Gen. Sir J. Hope Grant, G. C. B., The Grange, Farnboro'.

131 AN OLD VIOLIN BOW. Inlaid with ivory and engraved.
Lent by Messrs. J. and R. Glen, Edinburgh.

132 TWO BOWS. By Tourte.
Lent by W. A. Tyssen Amhurst, Didlington Hall, Norfolk.

132*a* VIOLIN BOW. By Tourte.
Lent by M. Louis d' Egville, London.

132*b* VIOLIN BOW. By Dodd. *Lent by Mr. S. O. Jay, Kensington.*

132*c* TWO BOWS. By Dodd. *Lent by Mr. A. Bright, Sheffield.*

132*d* A BOW. By Tourte. *Lent by Mr. A. Bright, Sheffield.*

132*e* VIOLIN BOW. Steel. Modern FRENCH.
S. K. M. Presented by Mons. Vuillaume.

133 VIOLA. By Jean Karlino, 1452.
Lent by Mr. G. Chanot, Wardour Street, London.

134 VIOLA. By Linaro, Venice, 1563. *Lent by Signor Francalucci.*

135 VIOLA. By Amati. Reduced from a viol. With paintings on the back; to the left a figure of St. John the Baptist with the lamb; in the center a coat of arms; to the right another figure, nearly obliterated by use. Inscriptions around sides: 'Ecce Agnus Dei,' 'Guilia Maria Bernardi.'
Lent by Her Majesty the Queen.

136 VIOLA. By N. Amati, 1629. Painting on the back. Purchased in Venice in 1793 from the noble family of Zadetti. Its dimensions reduced in 1811 for General Kidd by J. Dodds, St. Martin's Lane.
Lent by Mr. Willett L. Adye, Packpool House, Ryde.

137 VIOLA. By Amati.
Lent by Mr. John Hart, Princes Street, Leicester Square, London.

138 VIOLA. By Stradiuarius.
Lent by Mr. John Hart, Princes Street, Leicester Square, London.

139 VIOLA. By Gaspar di Salo, 1570.
Lent by Mr. John Hart, Princes Street, Leicester Square, London.

140 VIOLA. By Joseph Guarnerius.
Lent by Mr. John Hart, Princes Street, Leicester Square, London.

141 VIOLA. Very fine specimen. By Montagagnana, Venice; about 1738.
Lent by M. Gallay, Paris.

142 VIOLA. By Maggini, Brescia, 1620. *Lent by Madame Risler.*

143 VIOLA. By Jacobus Stainer, 1660. As fine a specimen as possible of this maker's work. It was purchased at the sale of the Count Cæsar de Castelbarco. *Lent by Signor Piatti.*

144 VIOLA. Ascribed to Seb. Klotz.
Lent by Mr. A. Bright, Sheffield.

145 VIOLA. By Klotz, 1707. *Lent by Mr. J. Whewall.*

146 VIOLA. By Parnomo. *Lent by Mr. J. Whewall*

147 VIOLA. By Fendt. *Lent by Mr. J. Whewall.*

148 VIOLA. By B. Banks, Salisbury, 1778.
Lent by Mr. C. J. Read, Salisbury.

149 VIOLA. By Benjamin Banks.
Lent by Mr. H. M. Cumming, Bromton.

150 VIOLA. By Forster, 1788.
Lent by Mr. John H. Arkwright, Hampton Court, Leominster.

151 VIOLA. Date unknown. Peculiar shape; deep in the sides; back inlaid in stripes. Obtained in New Zealand. Said to have belonged to Handel. *Lent by H. R. H. the Duke of Edinburgh.*

154 VIOLA. "Two hundred years old. Contra-basso contour, with a splendid carved head." Altered from a six-stringed viol.
Lent by Mr. Sampson Moore (of Liverpool).

155 VIOLA. Ornamented with painting. Four strings. Has been altered from an old viol. *Lent by Mr. William Euing, Glasgow.*

156 VIOL. By John Strong, Somerset, 17th century. Peculiar shape; double purfling. Head and neck by Banks of Salisbury.
Lent by Mr. C. J. Read, Salisbury.

157 VIOL (French, *Par-dessus*). FRENCH. 17th century.
Lent by Mr. Carl Engel. (*S. K. M.*)

158 VIOL. Five-stringed. Called by the French *Quinton*. "Antonius Gragnani fecit, anno 1741." *Lent by Mr. Carl Engel.* (*S. K. M.*)

158*a* VIOL. (French *Quinton*). Five strings. Made by L. Guerson. Paris, 1752. *Lent by M. de Snoeck, Renaix.*

159 TREBLE VIOL. ENGLISH. About 1700.
Lent by Mr. Carl Engel.

160 COUNTER-TENOR VIOL. ENGLISH. "Henry Jay in Southwarke. 1667." *Lent by Mr. Carl Engel.*

161 TENOR VIOL. ENGLISH. 17th century. *Lent by Mr. Carl Engel.*

162 VIOLA D'AMORE. Date 1719. "This instrument belonged to the Prince-Bishop of Salzburg, and was presented by him to F. X. Lidel, in the year 1776. It has the Bishop's coat of arms gilded on the front. One great beauty of this instrument is that the back is carved out of a solid piece of wood." *Lent by Mr. Joseph Lidel, London.*

163 VIOLA D'AMORE. *Lent by William Euing, Glasgow.*

163*a* VIOLA D'AMORE. ITALIAN. *Lent by M. de Snoeck, Renaix.*

164 VIOLA D'AMORE. ITALIAN. 17th century. Old-fashioned shape. Seven cat-gut strings; underneath them seven "sympathetic strings" of thin steel wire. *Lent by Mr. Carl Engel.* (*S. K. M.*)

165 VIOLA D'AMORE. ITALIAN, 17th century. "According to the label inside, now scarcely legible, it was made by one of the Amatis, in Cremona." *Lent by Mr Carl Engel.* (*S. K. M.*)

166 VIOLA D'AMORE. Probably ITALIAN. About 1660. Seven strings of catgut, and without the usual additional sympathetic wire strings. Inlaid. Carved head of Amor.
Lent by Professor Oakeley, Edinburgh University.

167 VIOLA D'AMORE. ENGLISH. 17th century. Strung entirely with wire. A curiously constructed head, with a carved female bust.
Lent by Mr. Carl Engel.

168 SULTANA, (or Cither-Viol). IRISH. By Thomos Perry, Dublin, 1767. Wire strings. Formerly also called in England "Psaltery."
Lent by Mr. Carl Engel. (*S. K. M.*)

169 SULTANA (or Psaltery, Cither-Viol). A kind of a viol strung with wire. Probably English, 18th century.
Lent by the Marquess of Exeter.

170 VIOLA DA GAMBA. ITALIAN. About 1600. The head carved with foliated scroll-work, and terminating in a female bust. The finger-board inlaid with marquetry of ivory, &c. *S. K. M.*

171 VIOLA DA GAMBA, WITH BOW. GERMAN. By Martin Voigt, Hamburg, 1726. Wood, inlaid with ivory, and with figures of Apollo, Venus, Mercury, and Diana, in mother-of-pearl; the back of the neck having inserted in it a piece of ivory finely perforated. (*S. K. M.*)

172 VIOLA DA GAMBA. ITALIAN. 17th century. Seven-stringed. "The innovation of using on the Viola da Gamba seven strings instead of six, came into vogue through the French musician Marais."

Lent by Mr. Carl Engel. (*S. K. M.*)

172*a* VIOLA DA GAMBA. Seven-stringed. GERMAN. Although the Viola da Gamba was generally mounted with six strings, deviations from this construction appear to have been not unfrequently attempted. Five-stringed Viola da Gambas are mentioned by old writers. Far more uncommon was the adoption of only four strings. Viola da Gambas which have been altered into violoncellos, and which therefore are mounted with only four strings, are not unfrequently met with; but a four-stringed Viola da Gamba, which was originally so made, and has never been altered, is now very scarce. There is an English specimen of this kind extant, made by John Baker, Oxford, 1688. In its construction the violoncello was, so to say, anticipated. Indeed most of our musical instruments were thus gradually transformed from one kind into another. The seven-stringed Viola da Gamba, of which the present specimen is a fine example, had generally the lowest three strings covered with wire.

Lent by M. de Snoeck, Renaix.

173 VIOLA DA GAMBA (*Basse de Viole*). ITALIAN. About 1650. Carved head. In fine condition. Seven catgut strings, with the modern addition of sympathetic wire strings. *Lent by M. Gallay, Paris.*

174 VIOLA DA GAMBA. ITALIAN. About 1650. Altered into a violoncello.

Lent by Lord G. Fitzgerald, London.

175 VIOLA DA GAMBA. A specimen of the smallest kind of bass-viol, now very scarce. Probably English, 17th century. The finger-board has been slightly narrowed, to render it suitable for four strings instead of six. Christopher Simpson, in his work on the Viola da Gamba, entitled "The Division-Violist" (London, 1659), says: "I would have a Division-Viol to be of something a shorter size than a Consort-Basse, that so the Hand may better command it; more or less short, according to the reach of his Fingers who is to use it."

Lent by Lord G. Fitzgerald.

176 VIOLA DA GAMA. "Barak Norman, at the Bass Viol in Saint Paul's Alley, London, fecit, 1690." The instrument has been altered into a violoncello. Fine carving.

Lent by Mr. James Wheatall, North Gate, Halifax.

177 VIOLA DA GAMBA. By Barak Norman, 1696.

Lent by Mr. J. Brown, Coningsby, near Boston.

178 VIOLA DA GAMBA. By Barak Norman.

Lent by Mr. Charles M. Osmond, Shelton, Stoke-upon-Trent.

179 VIOLA DA GAMBA. Richard Meares, without Bishopgate, near to Sir Paul Pinder's, London, fecit, 1677." *Lent by Mr. Carl Engel.*

180 VIOLA DA GAMBA, WITH BOW. GERMAN. About 1580. Inlaid with mythological representations and other ornamentations in ivory, mother-of-pearl, tortoise-shell, &c. *Lent by Mr. Carl Engel* (*S. K. M*)

180*a* VIOLA DA GAMBA. Adapted as a violoncello. GERMAN. 17th century. (*S. K. M.*)

GROUP OF SMALL STRINGED INSTRUMENTS, WITH BOWS AND BATONS.

No. 59, Sordino. No. 62, Pochette. No. 61½, Pochette or Kit. No. 66, Kit. No. 65, Pochette. No. 63, Pochette.

No. 457, Five Conductors' Batons.

PLATE 2.

FRONTS OF VIOLINS.

No. 90, "La Pucelle,"
By A. Stradiaurius.

No. 91, "Le Messie,"
By A. Stradiaurius.
(Recently sold for $10,000.)

No. 93, "Violon du Diable,"
By J. Guarnerius.

VIOLINS—SIDE VIEW.

No. 90, "La Pucelle."
By A. Stradiaurius.

No. 91, "Le Messie."
By A. Stradiaurius.

No. 93, "Violon du Diable."
By J. Guarnerius.

PLATE 4.

BACKS OF VIOLINS.

No. 90, "La Pucelle."
By Stradiaurius.

No. 91, "Le Messie."
By Stradiaurius.

No. 93, "Violon du Diable."
By J. Guarnerius.

PLATE 5

FRONTS OF VIOLAS AND VIOLIN.

No. 141, Viola; by Montagnana.

No. 94, Violin; by J. Guarnerius.

No. 143, Viola; by Jacobus Stainer

PLATE 6.

BACKS OF VIOLAS AND VIOLIN.

No. 141, Viola; by Montagnana.

No. 94, Violin; by J. Guarnerius.

No. 143; Viola; by Jacobus Stainer.

PLATE 7.

FRONTS OF VIOLAS.

No. 142, Viola; by Maggini.

No. 136, Viola; by N. Amati.

No. 139, Viola; by Gaspar di Salo.

PLATE 8.

FRONTS OF VIOLONCELLOS.

No. 188, Violoncello; by A. Stradiaurius.
(Sold for $4,000.)

No. 191, Violoncello; by Sanctus Seraphino.

PLATE 9.

BACKS OF VIOLONCELLOS.

No, 188, Violoncello ; by Stradiaurius.

No. 191, Violoncello ; by Sanctus Seraphino.

181 VIOLA DI BARDONE (also called Baryton). GERMAN. "Joachim Tielke in Hamburg, fecit, anno 1686." The fingerboard is carved in open fret-work, terminating in three lions' heads. Six strings of catgut and twenty-two sympathetic strings of wire. *S. K. M.*

182 VIOLA DI BARDONE. GERMAN. By Jacques Sainpra, Berlin, 17th century. The neck of carved and pierced box-wood terminating in a figure of Apollo playing the lyre. The finger-board engraved and inlaid with ebony and tortoise-shell, with figures of Jupiter, Juno, &c., said to have belonged to Quanz, music-master of Frederick the Great.
S. K. M.

183 VIOLONCELLO. By Andreas Amati, 1572. "Mentioned in Foster's book as a curiosity, and styled 'The King,' Painted at back and sides."
Lent by Rev. Alex. H. Bridges, Beddington House, near Corydon, Surrey,

184 VIOLONCELLO. "Antonius et Hieronymus Fr: Amati, Cremonen: Andreæ Fil: F. 1615."
Lent by the Rev. John Blow, Goodmanham, Market-Weighton, Yorkshire.

185 VIOLONCELLO. ITALIAN. Assigned to A. H. Amati, 1619.
Lent by the Marquess of Kildare, Kilkea Castle, Mageney.

187 VIOLONCELLO. By Stradiuarius, 1730. A magnificent specimen.
Lent by Mr Frederick Pawle, Northoole, Reigate.

188 VIOLONCELLO. By Antonius Stradiuarius, 1725. A magnificent specimen. Purchased by M. Gallay for 20,000 francs (800*l.*).
Lent by M. Gallay, Paris.

189 VIOLONCELLO. Assigned to Andreas Guarnerius, 1685. Probably by Amati. *Lent by Mr. Thomas Faulconer, London.*

190 VIOLONCELLO. By Joseph son of Andreas Guarnerius. Dated 1702. Very fine instrument, in excellent condition. Bought in New Zealand by H. R. H. the Duke of Edinburgh.
Lent by H. R. H. the Duke of Edinburgh.

191 VIOLONCELLO. By Sanctus Seraphino. Venice, about 1730. One of the finest specimens of this maker known.
Lent by Mr. H. B. Heath, London.

192 VIOLONCELLO. By Joseph Gagliano; 1785.
Lent by Rev. James Fitz-Herbert, Warsop Rectory, Mansfield.

193 VIOLONCELLO. By Bergonzi, probably.
Lent by Signor Francalucci.

194 VIOLONCELLO. By J. and H. Banks, Salisbury, 1797.
Lent by M. C. J. Read, Salisbury.

195 VIOLONCELLO. By Forster, 1772.
Lent by Lieut.-Gen. Sir J. Hope Grant, G. C. B., The Grange, Farnboro'.

196 VIOLONCELLO. By Forster. Painted with the arms of the Prince of Wales, and the words "Liberty and Loyalty," twice. Formerly the property of King George IV. when Prince of Wales. Presented by Rev. Edwin Sidney to Mr. Owen Cooper.
Lent by Mr. W. White Cooper.

197 VIOLONCELLO. Assigned to David Teachler, about 1750. Probably ITALIAN. "Formerly the property of George IV."

Lent by Mr. Thomas Eyre, London.

198 BASSO DI CAMERA. Bequeathed to H. R. H. the Prince Consort by Signor Dragonetti. *Lent by Her Majesty the Queen,*

199 DOUBLE-BASS. By Gaspar di Salo, 1590. Small Chamber bass, very perfect and rare,

Lent by Mr. John Hart, Princes Street, Leicester Square, London.

200 DOUBLE-BASS. By Gaspar di Salo, Brescia, 1580. "The favorite orchestral instrument of the late Signor Dragonetti." With a fluted double-bass bow. A fine specimen.

Lent by the Rev. G. Leigh Blake, Buriton, Petersfield.

201 DOUBLE-BASS. Assigned to Gaspar di Salo; proba ly by Maggini. "The gift of the late Dragonetti to his pupil."

Lent by Mrs. Salomons, London.

202 DOUBLE-BASS. Assigned to Gaspar di Salo; probably by Maggini. "The identical instrument on which Dragonetti practiced when a youth."

Lent by Mrs. Salomons, London.

203 DOUBLE-BASS. Assigned to Gaspar di Salo; probably by Maggini.

Lent by the Duke of Leinster, Carton, Maynooth,

204 DOUBLE-BASS. "The Giant." ITALIAN. Presented to the Duke of Leinster by the late Signor Dragonetti.

S. K. M. Presented by the Duke of Leinster, Carton, Maynooth,

SECTION II.

A LOST ART REVIVED

Cremona Violins.

FOUR LETTERS DESCRIPTIVE

OF

THOSE EXHIBITED IN 1872,

AT THE

South Kensington Museum.

ALSO

GIVING THE DATA FOR PRODUCING

The True Varnishes

USED BY THE

GREAT CREMONA MAKERS,

BY

CHARLES READE.

REPRINTED BY
GEORGE A. DISSMORE,
DES MOINES, IOWA.

INTRODUCTION.

THE following letters by Charles Reade, were first published in the Pall-Mall Gazette, on the 19th, 24th, 27th, and 31st of August, 1872, and are now reprinted from a copy courteously fnrnished by Mrs. E. S. Muntz of Birmingham, England.

It is most fortunate for us lovers of the violin that a man of such wide experience and knowledge has interested himself in the art and given to us the result of some of his observations.

To the artist and connoisseur the information afforded in these letters is of permanent value, as Mr. Reade was undoubtedly one of the very best judges we have ever had, and as both artists and amateurs will have their stock of knowledge largely increased by a careful study of the letters, I hope to receive their thanks for placing them again in print.

G. A. D.

August, 1890.

Cremona Fiddles.

Reprinted from the Pall Mall Gazette, August 19th, 1872.

UNDER this heading, for want of a better, let me sing the four stringed instruments that were made in Italy from about 1560 to 1760, and varnished with high-coloured yet transparent varnishes, the secret of which, known to numberless families in 1745, had vanished off the earth by 1760, and has now for fifty years baffled the laborious researches of violin makers, amateurs and chemists. That lost art I will endeavor to restore to the world through the medium of your paper. But let me begin with other points of connoisseurship, illustrating them as far as possible by the specimens on show at the South Kensington Museum.

The modern orchestra uses four stringed instruments, played with the bow: the smallest is the king; its construction is a marvel of art; and, as we are too apt to underrate familiar miracles, let me analyze this wooden paragon, by way of showing what great architects in wood those Italians were, who invented this instrument and its fellows at Brescia and Bologna. The violin itself, apart from its mere accessories, consists of a scroll or head, weighing an ounce or two, a slim neck, a thin back, that ought to be made of Swiss sycamore, a thin belly of Swiss deal, and sides of Swiss sycamore no thicker than a sixpence. This little wooden shell delivers an amount of sound that is simply monstrous; but, to do that, it must submit to a strain of which the public has no conception. Let us suppose two claimants to take opposite ends of a violin string, and to pull against each other with all their weight; the tension of the string so produced would not equal the tension which is created by the screw in raising that string to concert pitch. Consider, then, that not one but four strings tug night and day, like a team of demons, at the wafer-like sides of this wooden shell. Why does it not collapse? Well, it would collapse with a crash, long before the strings reached concert pitch, if the violin was not a wonder inside as well as out. The problem was to withstand that severe pressure without crippling the vast vibration by solidity. The inventors approached the difficulty thus: they inserted six blocks of lime, or some light wood; one of these blocks at the lower end of the violin, one at the upper, and one at each corner—the corner blocks very small and triangular; the top and bottom blocks much larger, and shaped like a capital D, the straight line of the block lying close to the sides, and the curved line outwards. Then they slightly connected all the blocks by two sets of linings; these linings are not above a quarter of an inch deep, I suppose, and no thicker than an old penny piece, but they connect these six blocks and help to distribute the resistance.

Even so the shell would succumb in time, but now the inventor killed two birds with one stone; he cunningly diverted a portion of the pressure by the very means that were necessary to the sound. He placed the bridge on the belly of the violin, and that raised the strings out of the direct line of tension, and relieved the lateral pressure at the expense of the belly. But as the belly is a weak arch, it must now be strengthened in its turn. Accordingly, a bass-bar was glued horizontally to the belly under one foot of the bridge. This bass-bar is a very small piece of deal, about the length and half the size of an old-fashioned lead pencil, but, the ends being tapered off, it is glued on to the belly, with a spring in it, and supports the belly magically. As a proof how nicely all these things were balanced, the bass-bar of Gasparo da Salo, the Amati, and Stradiuarius being a little shorter and shallower than a modern bass-bar, did admirably for their day, yet will not do now. Our raised concert pitch has clapped on more tension, and straightway you must remove the bass-bar even of Stradiuarius, and substitute one a little longer and deeper, or your Cremona sounds like a strung frying-pan.

Remove now from the violin, which for two centuries has endured this strain, the finger-board, tail-piece, tail-pin and screws—since these are the instruments or vehicles of tension, not materials of resistance—and weigh the violin itself. It weighs, I suppose about twenty ounces: and it has fought hundredweights of pressure for centuries. A marvel of construction, it is also a marvel of sound; it is audible farther off than the gigantic pianoforte, and its tones in a master's hand go to the heart of man. It can be prostituted to the performance of difficulties, and often is; but that is not its fault. Genius can make your very heart dance with it, or your eyes to fill; and Niel Gow was no romancer, but only a deeper critic than his fellows, when, being asked what was the true test of a player, he replied, "A MON IS A PLAYER WHEN HE CAN GAR HIMSEL GREET WI HIS FEDDLE."

Asking forgiveness for this preamble, I proceed to inquire what country invented these four-stringed and four-cornered instruments.

I understand that France and Germany have of late raised some pretensions. Connoisseurship and etymology are both against them. Etymology suffices. The French terms are all derived from the Italian, and that disposes of France. I will go into German pretensions critically, if any one will show me as old and specific a German word as viola and violino, and the music composed for those German instruments. "Fiddle" is of vast antiquity: but pear-shaped, till Italy invented the four corners, on which sound as well as beauty depends.

THE ORDER OF INVENTION.—Etymology decides with unerring voice that the violoncello was invented after the violono or double-bass, and connoisseurship proves by two distinct methods that it was invented after the violin. 1st, the critical method: it is called after the violon, yet is made on the plan of the violin, with arched back and long inner bought. 2nd, the historical method: a violoncello made by the inventors of the violin is incomparably rare, and this instrument is disproportionately rare even up to the year 1610. Violino being a derivative of viola would seem to indicate that the violin followed the tenor; but this taken alone is dangerous; for viola is not only a specific term for the

tenor, but a generic name that was in Italy a hundred years before a tenor with four strings was made. To go then to connoisseurship—I find that I have fallen in with as many tenors as violins by Gasparo da Salo, who worked from about 1555 to 1600, and not quite so many by Gio Paolo Maggini, who began a few years later. The violin being the king of all these instruments, I think there would not be so many tenors made as violins, when once the violin had been invented. Moreover, between the above dates came Corelli, a composer and violinist. He would naturally create a crop of violins. Finding the tenors and violins of Gasparo da Salo about equal in number, I am driven to the conclusion that the tenor had an unfair start—in other words, was invented first. I add to this that true four-stringed tenors by Gasparo da Salo exist, though very rare, made with only two corners, which is a more primitive form than any violin by the same maker appears in. For this and some other reasons, I have little doubt the viola preceded the violin by a very few years. What puzzles me more is to time the violon, or, as we childishly call it (after its known descendant), the double-bass. If I was so presumptuous as to trust to my eye alone, I should say it was the first of them all. It is an instrument which does not seem to mix with these four-stringed upstarts, but to belong to a much older family—viz. the viole d'amore, da gamba, &c. In the first place, it has not four strings; secondly, it has not an arched back, but a flat back, with a peculiar shoulder, copied from the viola da gamba ; thirdly, the space between the upper and lower corners in the early specimens is ludicrously short. And it is hard to believe that an eye which had observed the graceful proportions of the tenor and violin could be guilty of such a wretched little inner-bought as you find in a double-bass of Brescia. *Per contra*, it must be admitted, first, that the sound-hole of a Brescian double-bass seems copied from the four-stringed tribe, and not at all from the elder family; secondly, that the violin and tenor are instruments of melody or harmony, but the violon of harmony alone. This is dead against its being invented until after the instruments to which it is subsidiary. Man invents only to supply a want. Thus, then, it is. First, the large tenor, played between the knees; then the violin, played under the chin; then (if not the first of them all) the small double-bass; then, years after the violin, the violoncello; then the full-sized double-bass; then, *longo intervalloe*, the small tenor, played under the chin.

However, I do not advance these conclusions as infallible. The highest evidence on some of these points must surely lie in manuscript music of the sixteenth century, much of which is preserved in the libraries of Italy; and, if Mr. Hatton or any musician learned in the history of his art will tell me for what stringed instruments the immediate predecessors of Corelli, and Corelli at his commencement, marked their compositions, I shall receive the communication with gratitude and respect. I need hardly say that nothing but the MS. or the *editio princeps* is evidence in so nice a matter.

The first known maker of the true tenor, and probably of the violin, was Gasparo da Salo. The student who has read the valuable work put forth by Monsieur Fetis and Monsieur Vuillaume might imagine that I am contradicting them here; for they quote as "luthiers"—antecedents to Gasparo da Salo—Kerlino, Duiffoprugcar, Linarolli, Dardelli, and others. These men, I grant you, worked long before Gasparo da Salo; I even offer an independent proof, and a very simple one. I find that their genuine tickets are in Gothic letters,

whereas those of Gasparo da Salo are in Roman type; but I know the works of those makers, and they did not make tenors nor violins. They made instruments of the older family, viole d'amore, da gamba, &c. Their *true* tickets are all black letter tickets, and not one such ticket exists in any old violin, nor in a single genuine tenor. The fact is that the tenor is an instrument of unfixed dimensions, and can easily be reconstructed out of different viole made in an earlier age. There are innumerable examples of this, and happily the Exhibition furnishes two. There are two curious instruments strung as tenors, Nos. 114 and 134 in the catalogue: one is given to Joan Carlino, and the year 1452; the other to Linaro, and 1563. These two instruments were both made by one man, Ventura Linarolli, of Venice (misspelt by M. Fetis, Venturi), about the year 1520. Look at the enormous breadth between the sound holes; that shows they were made to carry six or seven strings. Now look at the scrolls; both of them new, because the old scrolls were primitive things with six or seven screws; it is only by such reconstruction that a tenor or violin can be set up as anterior to Gasparo da Salo. No. 114 is, however, a real gem of antiquity; the wood and varnish exquisite, and far fresher than nine Amatis out of ten. It is well worthy the special attention of collectors. It was played *upon* the knee.

There are in the collection two instruments by Gasparo da Salo worth especial notice; a tenor, No. 142, and a violono, or primitive double-bass, 199. The tenor is one of his later make, yet has a grand primitive character. Observe, in particular, the scroll all round, and the amazing inequality between the bass sound-hole and the purfling of the belly; this instrument and the grand tenor assigned to Maggini, and lent by Madame Risler, offer a point of connoisseurship worthy the student's attention. The back of each instrument looks full a century younger than the belly. But this is illusory. The simple fact is that the tenors of that day when not in use were not nursed in cases, but hung up on a nail, belly outwards. Thus the belly caught the sun of Italy, the dust, &c., and its varnish was often withered to a mere resin, while the back and sides escaped. This is the key to that little mystery. Observe the scroll of the violono 199! How primitive it is all round: at the back a flat cut, in front a single flute, copied from *its true parent*, the viola da gamba. This scroll, taken in conjunction with the size and other points, marks an instrument considerably anterior to No. 200. As to the other double-basses in the same case, they are assigned by their owners to Gasparo da Salo, because they are double purfled and look older than Cremonese violins; but these indicia are valueless; all Cremona and Milan double-purfled the violon as often as not; and the constant exposure to air and dust gives the violono a colour of antiquity that is delusive. In no one part of the business is knowledge of work so necessary. The violoni 201-2-3, are all fine Italian instruments. The small violon 202, that stands by the side of the Gasparo da Salo 199, has the purfling of Andreas Amatus, the early sound-hole of Andreas Amatus; the exquisite corners and finish of Andreas Amatus; the finely cut scroll of Andreas Amatus; at the back of scroll the neat shell and square shoulder of Andreas Amatus; and the back, instead of being made of any rubbish that came to hand after the manner of Brescia, is of true fiddle wood, cut the bastard way of the grain, which was the taste of the Amati; and, finally, it is varnished with the best varnish of the Amati. Under these circumstances, I hope I shall not offend the owner by refusing it the inferior name of Gasparo da Salo. It is one of the brightest gems of the collection, and not easily to be matched in Europe.

SECOND LETTER.

August 24th, 1872.

GIO PAOLO MAGGINI is represented at the Kensington Museum by an excellent violin, No. 111, very fine in workmanship and varnish, but as to the model a trifle too much hollowed at the sides, and so a little inferior to some of his violins, and to the violin No. 70, the model of which, like many of the Brescian school, is simple and perfect. (Model, as applied to a violin, is a term quite distinct from outline.) In No. 70 both belly and back are modelled with the simplicity of genius, by even gradation, from a centre, which is the highest part, down to all the borders of the instrument. The world has come back to this primitive model after trying a score, and prejudice gives the whole credit to Joseph Guarnerius, of Cremona. As to the date of No. 70, the neatness and, above all, the slimness of the sound-hole. mark, I think, a period slightly posterior to Gasparo da Salo. This slim sound-hole is an advance, not a retrogression. The gaping sound-holes of Gasparo da Salo and Maggini were their one great error. They were not only ugly; they lessened the ring by allowing the vibration to escape from the cavity too quickly. No. 60, assigned to Duiffoprugcar and a fabulous antiquity, was made by some 'prentice hand in the seventeenth century; but No. 70 would adorn any collection, being an old masterpiece of Brescia and Bologna.

THE SCHOOL OF CREMONA.—Andreas Amatus was more than thirty years old, and an accomplished maker of the older viole, when the violin was invented in Brescia or Bologna. He does not appear to have troubled his head with the new instrument for some years; one proof more that new they were. They would not at first materially influence his established trade; the old and new family ran side by side. Indeed it took the violin tribe two centuries to drive out the viola da gamba. However, in due course, Andreas Amatus set to work on violins. He learned from the Brescian school the only things they could teach a workman so superior—viz. the four corners and the sound-hole. This Brescian sound-hole stuck to him all his days; but what he had learned in his original art remained by him too. The collection contains three specimens of his handiwork: Violin 202, Mrs. Jay's violin—with the modern head—erroneously assigned to Antonius and Hieronymus; and violoncello No. 183. There are also traces of his hand in the fine tenor 139. In the three instruments just named the purfling is composed in best proportions, so that the white comes out with vigor; it is then inlaid with great neatness. The violoncello is the gem. Its outline is grace itself: the four exquisite curves coincide in one pure and serpentine design. This bass is a violin souffle; were it shown at a distance it would take the appearance of a most elegant violin; the best basses of Stradiuarius alone will stand this test. (Apply it to the Venetian masterpiece in the same case.) The scroll is perfect in design and chiseled as by a sculptor; the purfling is quite as fine as Stradiuarius; it is violin purfling,

yet this seems to add elegance without meanness. It is a masterpiece of Cremona all but the hideous sound-hole that alone connects this master with the Brescian school.

His sons Antonius and Hieronymus soon cured themselves of that grotesque sound-hole, and created a great school. They chose better wood and made richer varnish, and did many beautiful things. Nevertheless, they infected Italian fiddle-making with a fatal error. They were the first SCOOPERS. Having improved on Brescia in outline and detail, they assumed too hastily that they could improve on her model. So they scooped out the wood about the sound-holes and all round, weakening the connection of the centre with the sides of the belly, and checking the fullness of the vibration. The German school carried this vice much further, but the Amati went too far, and inoculated a hundred fine makers with a wrong idea. It took Stradiuarius himself fifty-six years to get entirely clear of it.

The brothers Amati are represented in this collection, first, by several tenors that once were noble things, but have been cut on the old system, which was downright wicked. It is cutting in the statutory sense, viz. cutting and maiming. These ruthless men just sawed a crescent off the top, and another off the bottom, and the result is a thing with the inner bought of a giant and the upper and lower bought of a dwarf. If one of these noble instruments survives in England uncut, I implore the owner to spare it; to play on a £5 tenor, with the Amati set before him to look at while he plays. Luckily the scrolls remain to us; and let me draw attention to the scroll of 136. Look at the back of this scroll, and see how it is chiselled—the centre line in relief, how sharp, distinct, and fine; this line is obtained by chiselling out the wood on both sides with a single tool, which fiddle-makers call a gauge, and there is nothing but the eye to guide the hand.

There are two excellent violins of this make in the collection—Mrs. Jay's, and the violin of Mr. C. J. Read, No. 75. This latter is the large pattern of those makers, and is more elegant than what is technically called the grand Amati, but not so striking. To appreciate the merit and the defect of this instrument, compare it candidly with the noble Stradiuarius Amatise that hangs by its side, numbered 82. Take a back view first. In outline they are much alike. In the details of work the Amati is rather superior; the border of the Stradiuarius is more exquisite; but the Amati scroll is better pointed and gauged more clearly, the purfling better composed for effect, and the way that purfling is let in, especially at the corners, is incomparable. On the front view you find the Amati violin is scooped out here and there, a defect the Stradiuarius has avoided. I prefer the Stradiuarius sound-hole *per se*; but, if you look at the curves of these two violins, you will observe that the Amati sound-holes are in strict harmony with the curves; and the whole thing the product of one original mind that saw its way.

Nicholas Amatus, the son of Hieronymus, owes his distinct reputation to a single form called by connoisseurs the Grand Amati. This is a very large violin, with extravagantly long corners, extremely fine in all the details. I do not think it was much admired at the time. At all events, he made but few, and his copyists, with the exception of Francesco Rugger, rarely selected that form to imitate. But now-a-days these violins are almost worshipped, and, as the collection is incomplete without one, I hope some gentleman will kindly send

one in before it closes. There is also wanting an Amati bass, and, if the purchaser of Mr. Gillott's should feel disposed to supply that gap, it would be a very kind act. The Rugger family is numerous; it is represented by one violin (147.)

Leaving the makers of the Guarnerius family—five in number—till the last, we come to Antonius Stradiuarius. This unrivalled workman and extraordinary man was born in 1644, and died in December, 1737. There is nothing signed with his name before 1667. He was learning his business thoroughly. From that date till 1736 he worked incessantly, often varying his style, and always improving, till he came to his climax, represented in this collection by the violins 83 and 87, and the violoncello 188.

He began with rather a small, short-cornered violin, which is an imitation of the small Amati, but very superior. He went on, and imitated the large Amati, but softened down the corners. For thirty years—from 1672 to 1703—he poured forth violins of this pattern; there are several in this collection, and one tenor, 139, with a plain back but a beautiful belly, and in admirable preservation. But, while he was making these Amatise violins by the hundred, he had nevertheless his fits of originality, and put forth an anomaly every now and then; sometimes it was a very long, narrow violin with elegant drooping corners, and sometimes, in a happier mood, he combined these drooping corners with a far more beautiful model. Of these varieties No. 86 gives just an indication; no more. These lucid intervals never lasted long, he was back to his Amati next week. Yet they left, I think, the germs that broke out so marvelously in the next century. About the year 1703 it seems to have struck him like a revelation that was a greater man than his master. He dropped him once and for ever, and for nearly twenty years poured forth with unceasing fertility some admirable works, of which you have three fine examples, under average wear, hard wear, and no wear—90, 92, 91. Please look at the three violins in this order to realize what I have indicated before—that time is no sure measure of events in this business. Nevertheless, in all these exquisite productions there was one thing which he thought capable of improvement—there was a slight residue of the scoop, especially at the lower part of the back. He began to alter that about 1720, and by degrees went to his grand model, in which there is no scoop at all. This, his grandest epoch, is represented by the Duke of Cambridge's violin, Mr. Arkwright's, and M. le Comte's; this last has the additional characteristic of the stiffer sound-hole and the wood left broad in the wing of the sound-hole. One feature more of this his greatest epoch: the purfling instead of exactly following the corner, is pointed across it in a manner completely original. He made these grand violins and a bass or two till about 1729; after that the grand model is confined to his violins, and the details become inferior in finish. Of this there is an example in No. 84, a noble but rough violin, in parts of which certain connoisseurs would see, or fancy they saw, the hand of Bergonzi, or of Francesco or Homobuono Stradiuarius. These workmen undoubtedly lived, and survived their father a few years. They seem to have worked up his refuse wood after his death; but their interference with his work while alive has been exaggerated by French connoisseurs. To put a difficult question briefly: their theory fails to observe the style Stradiuarius was coming to even in 1727; it also ignores the age of Stradiuarius during this his last epoch of work, and says that there exists no old man's work by Stradiuarius

himself; all this old man's work is done by younger men. However, generalities are useless on a subject so difficult and disputed. The only way is to get the doubtful violins or basses and analyze them, and should the Museum give a permanent corner to Cremonese instruments, this Francesco and Homobuono question will be sifted with examples. The minutiæ of work in Stradiuarius are numerous and admirable, but they would occupy too much space and are too well known to need discourse. His varnish I shall treat along with the others. A few words about the man. He was a tall, thin veteran, always to be seen with a white leathern apron and a nightcap on his head; in winter it was white wool, and in summer white cotton. His indomitable industry had amassed some fortune, and "rich as Stradiuarius" was a byword at Cremona, but probably more current among the fiddle-makers than the bankers and merchants. His price towards the latter part of his career was four louis d'or for a violin; his best customers Italy and Spain. Mr. Foster assures us on unimpeachable authority that he once sent some instruments into England on sale or return, and that they were taken back, the merchant being unable to get £5 for a violoncello. What ho! Hang all the Englishmen of that day who are alive to meet their deserts! However, the true point of the incident is, I think, missed by the narrators. The fact is that, then, as now, England wanted old Cremonas, not new ones. That the Amati had a familiar reputation here and probably a ready market can be proved rather prettily out of the mouth of Dean Swift. A violin was left on a chair. A lady swept by. Her mantua caught it and knocked it down and broke it. Then the witty Dean applied a line in Virgil's Eclogue—

Mantua væ miseræ nimium vicina Cremonæ.

This was certainly said during the lifetime of Stradiuarius, and proves that the Cremona fiddle had a fixed reputation; it also proves that an Irishman could make a better Latin pun than any old Roman has left behind him. Since I have diverged into what some brute calls anec-dotage, let me conclude this article with one that is at all events to the point, since it tells the eventful history of an instrument now on show.

THE ROMANCE OF FIDDLE-DEALING.—Nearly fifty years ago a gaunt Italian called Luigi Tarisio arrived in Paris one day with a lot of old Italian instruments by makers whose names were hardly known. The principal dealers, whose minds were narrowed, as is often the case, to three or four makers would not deal with him. M. Georges Chanot, younger and more intelligent, purchased largely, and encouraged him to return. He came back next year with a better lot; and yearly increasing his funds, he flew at the highest game; and in the course of thirty years imported nearly all the finest specimens of Stradiuarius and Guarnerius France possesses. He was the greatest connoisseur that ever lived or ever can live, because he had the true mind of a connoisseur and vast opportunities. He ransacked Italy before the tickets in the violins of Francesco Stradiuarius, Alexander Gagliano, Lorenzo Gaudagnini, Giofredus Cappa, Gobetti, Morgilato Morella, Antonio Mariani, Santo Magini, and Matteo Benti of Brescia, Michel Angelo Bergonzi, Montagnana, Thomas Balestrieri, Storioni, Vicenzo Rugger, the Testori, Petrus Guarnerius, of Venice, and full fifty more, had been tampered with, that ever brilliant masterpiece might be assigned to some popular name. To his immortal credit, he

fought against this mania, and his motto was "A tout seigneur tout honneur." The man's whole soul was in fiddles. He was a great dealer, but a greater amateur. He had gems by him no money would buy from him. No. 91 was one of them. But for his death you would never have cast eyes on it. He has often talked to me of it; but he would never let me see it, for fear I should tempt him.

Well, one day Georges Chanot, Senior, who is perhaps the best judge of violins left, now Tarisio is gone, made an excursion to Spain, to see if he could find anything there. He found mighty little. But, coming to the shop of a fiddle-maker, one Ortega, he saw the belly of an old bass hung up with other things. Chanot rubbed his eyes, and asked himself, was he dreaming? the belly of a Stradiuarius bass roasting in a shop-window! He went in, and very soon bought it for about forty francs. He then ascertained that the bass belonged to a lady of rank. The belly was full of cracks; so, not to make two bites of a cherry, Ortega had made a nice new one. Chanot carried this precious fragment home and hung it up in his shop, but not in the window, for he is too good a judge not to know the sun will take all the colour out of that maker's varnish. Tarisio came in from Italy, and his eye lighted instantly on the Stradiuarius belly. He pestered Chanot till the latter sold it to him for a thousand francs and told him where the rest was. Tarisio no sooner knew this than he flew to Madrid. He learned from Ortega where the lady lived, and called on her to see it. "Sir," says the lady, "it is at your disposition." That does not mean much in Spain. When he offered to buy it, she couquetted with him, said it had been long in her family; money could not replace a thing of that kind, and in short, she put on the screw, *as she thought* and sold it to him for about four thousand francs. What he did with the Ortega belly is not known—perhaps sold it to some person in the tooth-pick trade. He sailed exultant for Paris with the Spanish bass in a case. He never let it out of his sight. The pair were caught by a storm in the Bay of Biscay. The ship rolled; Tarisio clasped his bass tight, and trembled. It was a terrible gale, and for one whole day they were in real danger. Tarisio spoke of it to me with a shudder. I will give you his real words, for they struck me at the time, and I have often thought of them since.

"AH, MY POOR MR. READE, THE BASS OF SPAIN WAS ALL BUT LOST."

Was not this a true connoisseur? a genuine enthusiast? Observe! there was also an ephemeral insect called Luigi Tarisio, who would have gone down with the bass; but that made no impression on his mind. *De minimis non curat Ludovicus.*

He got it safe to Paris. A certain high priest in these mysteries, called Vuillaume, with the help of a sacred vessel, called the glue-pot, soon rewedded the back and sides to the belly, and the bass being now just what it was when the ruffian Ortega put his finger in the pie, was sold for 20,000 fr. (£800.)

I saw the Spanish bass in Paris twenty-two years ago, and you can see it any day this month you like: for it is the identical violoncello now on show at Kensington, numbered 188. Who would divine its separate adventures, to see it all reposing so calm and uniform in that case—"Post tot naufragia tutus."

THIRD LETTER.

August 27th, 1872.

"THE Spanish bass" is of the grand pattern and exquisitely made: the sound-hole, rather shorter and stiffer than in Stradiuarius's preceding epoch, seems stamped out of the wood with a blow, so swiftly and surely is it cut. The purfling is perfection. Look at the section of it in the upper bought of the back. The scroll extremely elegant. The belly is a beautiful piece of wood. The back is of excellent quality, but mean in the figure. The sides are cut the wrong way of the grain; a rare mistake in this master. The varnish sweet, clear, orange-coloured, and full of fire. Oh, if this varnish could but be laid on the wood of the Sanctus Seraphin bass! The belly is full of cracks, and those cracks have not been mended without several lines of modern varnish clearly visible to the practised eye.

Some years ago there was a Stradiuarius bass in Ireland. I believe it was presented by General Oliver to Signor Piatti. I never saw it; but some people tell me that in wood and varnish it surpasses the Spanish bass. Should these lines meet Signor Piatti's eye, I will only say that, if he would allow it to be placed in the case for a single week, it would be a great boon to the admirers of these rare and noble pieces, and very instructive. By the side of the Spanish bass stands another, inferior to it in model and general work, superior to it in preservation, No. 187. The unhappy parts are the wood of the sides and the scroll. Bad wood kills good varnish. The scroll is superb in workmanship; it is more finely cut at the back part than the scroll of the Spanish bass; but it is cut out of a pear tree, and that abominable wood gets uglier if possible under varnish, and lessens the effect even of first-class work. On the other hand, the back and belly, where the varnish gets fair play, are beautiful. The belly is incomparable. Here is the very finest ruby varnish of Stradiuarius, as pure as the day it was laid on. The back was the same colour originally, but has been reduced in tint by the friction this part of a bass encounters when played on. The varnish on the back is chipped all over in a manner most picturesque to the cultivated eye; only *it must go no farther*. I find on examination that these chips have all been done a good many years ago, and I can give you a fair, though of course not an exact, idea of the process. Methinks I see an old gentleman seated sipping his last glass of port in the dining-room over a shining table, whence the cloth was removed for dessert. He wears a little powder still, though no longer the fashion; he has no shirt-collar, but a roll of soft and snowy cambric round his neck, a plain gold pin, and a frilled bosom. He has a white waistcoat—snow-white like his linen; he washes at home—and a blue coat with gilt buttons. Item, a large fob or watch-pocket, whence bulges a golden turnip, and puts forth seed, to wit a bunch of seals and watch-keys, with perhaps a gold pencil-case. One of these seals is larger than the others: the family arms are engraved on it, and only important letters are signed with it. He rises and

goes to the drawing-room. The piano is opened; a servant brings the Stradiuarius bass from the study; the old gentleman takes it and tunes it, and, not to be bothered with his lapels, buttons his coat, and plays his part in a quartett of Haydn or a symphony of Corelli, and smiles as he plays, because he really loves music, and is not overweighted. Your modern amateur, with a face of justifiable agony, ploughs the hill of Beethoven and harrows the soul of Reade. Nevertheless, my smiling senior is all the time bringing the finest and most delicate varnish of Stradiuarius into a series of gentle collisions with the following objects:—First, the gold pin; then the two rows of brass buttons; and last, not least, the male chatelaine of the period. There is an oval chip just off the centre of this bass; I give the armorial seal especial credit for that: "a tout Seigneur tout honneur."

Take another specimen of eccentric wear: the red Stradiuarius kit 88. The enormous oval wear has been done thus:—It has belonged to a dancing-master, and he has clapped it under his arm fifty times a day to show his pupils the steps.

The Guarnerius family consisted of Andreas, his two sons Petrus and Joseph, his grandson Petrus Guarnerius of Venice, and Joseph Guarnerius, the greatest of the family, whom Mons. Fetis considers identical with Guiseppe Antonio, born in 1683. There are, however, great difficulties in the way of this theory, which I will reserve for my miscellaneous remarks.

Andreas Guarnerius was the closest of all the copyists of the Amati; so close, indeed, that his genuine violins are nearly always sold as Amati. Unfortunately he imitated the small pattern. His wood and varnish are exactly like Amati; there is, however, a peculiar way of cutting the lower wing of his sound-holes that betrays him at once When you find him with the border high and broad, and the purfling grand, you may suspect his son Petrus of helping him, for his own style is petty. His bases few, but fine. Petrus Guarnerius of Cremona makes violins prodigiously *bombes*, and more adapted to grumbling inside than singing out; but their appearance magnificent: a grand deep border, very noble, sound-hole and scroll Amatise, and a deep orange varnish that nothing can surpass. His violins are singularly scarce in England. I hope to see one at the Exhibition before it closes.

Joseph, his brother, is a thorough original. His violins are narrowed under the shoulder in a way all his own. As to model, his fiddles are *bombes* like his brother's; and, as the centre has generally sunk from weakness, the violin presents a great bump at the upper part and another at the lower. The violin 97 is by this maker, and is in pure and perfect condition; but the wood having no figure, the beauty of the varnish is not appreciated. He is the king of the varnishers. He was the first man at Cremona that used red varnish oftener than pale, and in that respect was the teacher even of Stradiuarius. When this maker deviates from his custom and puts really good hare-wood into a violin, then his glorious varnish gets fair play, and *nothing can live beside him*. The other day a violin of this make with fine wood, but undersized, was put up at an auction without a name. I suppose nobody knew the maker, for it was sold on its merits, and fetched £160. I brought that violin into the country; gave a dealer £24 for it in Paris.

He made a very few flatter violins, that are worth *any* money.

Petrus Guarnerius, the son of this Joseph, learned his business in Cremona,

but migrated early to Venice. He worked there from 1725 to 1746. He made most beautiful tenors and basses, but was not so happy in his violins. His varnish very fine, but paler than his father's.

Joseph Guarnerius, of Cremona, made violins from about 1725 to 1745. His first epoch is known only to connoisseurs; in *outline* it is hewed out under the shoulder like the fiddles of Joseph, son of Andrew, who was then an old fiddle-maker; but the *model* all his own; even, regular, and perfect. Sound-hole long and characteristic, head rather mean for him; he made but few of these essays, and then went to a different and admirable style, a most graceful and elegant violin, which has been too loosely described as a copy of Stradiuarius; it is not that, but a fine violin in which a downright good workman profits by a great contemporary artist's excellences, yet without servility. These violins are not longer nor stiffer in the inner bought than Stradiuarius; they are rather narrow than broad in the central part, the sound-holes exquisitely cut, neither too stiff nor too flowing, the wood between the actual hole and the curve of the sound-hole *remarkably broad*. The scroll grandiose, yet well cut, and the nozzle of the scroll and the little platform below cut after the plan of Stradiuarius, though not so well. They are generally purfled through both pegs, like Stradiuarius; the wood very handsome, varnish a rich golden brown. I brought three of this epoch into the country; one was sold the other day at Christie's for £260, (bought, I believe, by Lord Dunmore,) and is worth £350 as prices go. This epoch, unfortunately, is not yet represented in the collection.

The next epoch is nobly represented by 93, 94, 95. All these violins have the broad centre, the grand long inner bought, stiffish, yet not ungraceful, the long and rather upright sound-hole, but well cut; the grand scroll, cut all in a hurry, but noble. 93 is a little the grander in make I think; the purfling being set a hair's breadth farther in, the scroll magnificent; but observe the haste—the deep gauge-marks on the side of the scroll; here is already an indication of the slovenliness to come: varnish a lovely orange, wood beautiful; two cracks in the belly, one from the chin-mark to the sound-hole. 94 is a violin of the same make, and without a single crack; the scroll is not quite so grandiose as 93, but the rest incomparable; the belly pure and beautiful, the back a picture. There is nothing in the room that equals in pi turesqueness the colours of this magnificent piece; time and fair-play have worn it thus; first, there is a narrow irregular line of wear caused by the hand in shifting, next, then comes a sheet of ruby varnish, with no wear to speak of; then an irregular piece is worn out the size of a sixpence; then more varnish; then, from the centre downwards, a grand wear, the size and shape of a large curving pear; this ends in a broad zigzag ribbon of varnish, and then comes the bare wood caused by the friction in playing, but higher up to the left a score of great bold chips. It is the very beau-ideal of the red Cremona violin, adorned, not injured, by a century's fair wear. No. 95 is a roughish specimen of the same epoch, not so brilliant, but with its own charm. Here the guage-marks of impatience are to be seen in the very border, and I should have expected to see the stiff-throated scroll, for it belongs to this form.

The next epoch is rougher still, and is generally, but not always, higher built, with a stiff-throated scroll, and a stiff, quaint sound-hole that is the delight of connoisseurs; and such is the force of genius that I believe in our secret hearts we love these impudent fiddles best—they are so full of chic. After that, he

abuses the patience of his admirers; makes his fiddles of a preposterous height, with sound-holes long enough for a tenor; but, worst of all, indifferent wood and downright bad varnish—varnish worthy only of the Guadagnini tribe, and not laid on by the method of his contemporaries. Indeed, I sadly fear it was this great man who, by his ill example in 1740-45, killed the varnish of Cremona. Thus—to show the range of the subject—out of five distinct epochs in the work of this extraordinary man we have only one and a half, so to speak, represented even in this noble collection—the greatest by far the world has ever seen. But I hope to see all these gaps filled, and also to see in the collection a Stradiuarius violin of that kind I call the dolphin-backed. This is a mere matter of picturesque wear. When a red Stradiuarius violin is made of soft velvety wood, and the varnish is just half worn off the back in a rough triangular form, that produces a certain beauty of light and shade which is in my opinion the *ne plus ultra*. These violins are rare. I never had but two in my life. A very obliging dealer, who knows my views, has promised his co-operation, and I think England, which cuts at present rather too poor a figure in respect of this maker, will add a dolphin-backed Stradiuarius to the collection before it is dispersed.

Carlo Bergonzi, if you go by gauging and purfling, is of course an inferior make to the Amati; but, if that is to be the line of reasoning, he is superior to Joseph Guarnerius. We ought to be in one story; if Joseph Guarnerius is the second maker of Cremona, it follows that Carlo Bergonzi is the third. Fine size, reasonable outline, flat and even model, good wood work, and varnish, and an indescribable air of grandeur and importance. He is quite as rare as Joseph Guarnerius. Twenty-five years ago I ransacked Europe for him—for he is a maker I always loved—and I could obtain but few. No. 109 was one of them, and the most remarkable, take it altogether. In this one case he has really set himself to copy Stradiuarius. He has composed his purfling in the same proportions, which was not at all his habit. He has copied the sound-hole closely, and has even imitated that great man's freak of delicately hollowing out the lower wood work of the sound-hole. The varnish of this violin is as fine in colour as any pale Stradiuarius in the world, and far superior in body to most of them; but that is merely owing to its rare preservation. Most of these pale Stradiuariuses, and especially Mrs. Jay's and No. 86, had once varnish on them as beautiful as is now on this *chef-d'œuvre* of Carlo Bergonzi.

Monsieur Fetis having described Michel Angelo Bergonzi as a pupil of Stradiuarius, and English writers having blindly followed him, this seems a fit place to correct that error. Michel Angelo Bergonzi was the son of Carlo; began to work after the death of Straduarius, and imitated nobody but his father—and him vilely. His corners are not corners, but peaks. See them once, you never forget them; but you pray Heaven you may never see them again. His tickets runs, "Michel Angelo Bergonzi figlio di Carlo, fece nel Cremona," from 1750 to 1780. Of Nicholas, son of Michel Angelo, I have a ticket dated 1796, but he doubtless began before that and worked till 1830. He lived till 1838, was well known to Tarisio, and it is from him alone we have learned the house Stradiuarius lived in. There is a tenor by Michel Angelo Bergonzi to be seen at Mr. Cox, the picture dealer, Pall-mall, and one by Nicholas, in Mr. Chanot's shop, in Wardour-street. Neither of these Bergonzi knew how their own progenitor varnished any more than my housemaid does.

STAINER, a mixed maker. He went to Cremona too late to unlearn his German style, but he moderated it, and does not scoop so badly as his successors. The model of his tenor, especially the back, is very fine. The peculiar defect of it is that it is purfled too near the border, which always gives meanness. This is the more unfortunate, that really he was freer from this defect than his imitators. He learned to varnish in Cremona, but his varnish is generally paler than the native Cremonese. This tenor is exceptional; it has a rose-coloured varnish that nothing can surpass. It is lovely.

SANCTUS SERAPHIN.—This is a true Venetian maker. The Venetian born was always a half-Cremonese, half-German. In this bass, which is his uniform style, you see a complete mastery of the knife and the guage. Neither the Stradiuarius nor the Amati ever purfled a bass more finely, and, to tell the truth, rarely so finely. But oh! the miserable scroll, the abominable sound-hole! Here he shows the cloven foot, and is more German than Stainer. Uniformity was never carried so far as by this natty workman; one violin exactly like the next; one base the image of its predecessor. His varnish never varies. It is always slightly opaque. This is observed in his violins, but it escapes detection in his bases, because it is but slight, after all, and the wonderful wood he put into his bases, shines through that slight defect and hides it from all but practised eyes. He had purchased a tree or a very large log of it; for this is the third bass I have seen of this wonderful wood. Now-a-days you might cut down a forest of sycamore and not match it; those veteran trees are all gone. He has a feature all to himself; his violins have his initials in ebony let into the belly under the broad part of the tail-piece. This natty Venetian is the only old violin maker I know who could write well. The others bungle that part of the date they are obliged to write in the tickets. This one writes it in a hand like copper plate, whence I suspect he was himself the engraver of his ticket, which is unique. It is four times the size of a Cremonese ticket, and has a scroll border composed thus:—The sides of the parallelogram are created by four solid lines like sound-holes; these are united at the sides by two leaves and at the centre by two shells. Another serpentine line is then coiled all round them at short intervals, and within the parallelogram the ticket is printed:—

Sanctus Seraphin Utinensis,
Fecit Venetiis, anno 17—.

THE MIGHTY VENETIAN.—I come now to a truly remarkable piece, a basso di camera that comes modestly into the room without a name, yet there is nothing except No. 91 that sends such a thrill through the true connoisseur. The outline is grotesque but original, the model full and swelling but not bumpy, the wood detestable; the back is hare-wood. but without a vestige of figure; so it might just as well be elm: the belly instead of being made of mountain deal grown on the sunny side of the Alps, is a piece of house timber. Now these materials would kill any other maker; yet this mighty bass stands its ground. Observe the fibre of the belly; here is the deepest red varnish in the room, and laid on with an enormous brush. Can you see the fibre through the thin varnish of Sanctus Seraphin as plainly as you can see the fibre through this varnish laid on as thick as paint? So much for clearness. Now for colour. Let the student stand before this bass, get the varnish into his mind, and then

walk rapidly to any other instrument in the room he has previously determined to compare with it. This will be a revelation to him if he has eyes in his head.

And this miracle comes in without a name, and, therefore, is passed over by all the sham judges. And why does it come without a name? I hear a French dealer advised those who framed the catalogue. But the fact is that if a man once narrows his mind to three or four makers, and imagines they monopolize excellence, he never can be a judge of old instruments, the study is so wide and his mind artificially narrowed. Example of this false method: Mr. Faulconer sends in a bass (189,) which he calls Andreas Guarnerius. An adviser does not see that, and suggests "probably by Amiti." Now there is no such thing as "*probably* by Amati," any more than there is probably the sun or the moon. The bass is by David Tecchler, of Rome; but it is a masterpiece; and so, because he has done better than uusal, the poor devil is to be robbed of his credit, and it is to be given, first to one maker *who is in the ring* and then to another, *who is in the ring*. The basso di camera, 198, which not being in the ring, comes without a name, is by Domenico Montagnana of Venice, the greatest maker of basses in all Venice or Cremona except one. If this bass had only a decent piece of wood at the back, it would extinguish all the other basses. But we can remedy that defect. Basses by this maker exist with fine wood. Mr. Hart, senior, sold one some twenty years ago with yellow varnish, and wood striped like a tiger's back. Should these lines meet the eye of the purchaser, I shall feel grateful if he will communicate with me thereupon.

I come now to the last of the Goths, thus catalogued No. 100, "ascribed to Guarnerius. Probably by Storioni."

Lorenzo Storioni is a maker who began work at Cremona about 1780. He has a good model but wretched spirit varnish. Violin No. 100 is something much better. It is a violin made before 1760 by Landolfo of Milan. He is a maker well known to experienced dealers who can take their minds out of the ring, but, as the *writers* seem a little confused, and talk of two Landulphs, a Charles and a Ferdinand, I may as well say here that the two are one. This is the true ticket:—

> Carolus Ferdinandus Landulphus,
> fecit Mediolani in via S. Margaritæ, anno 1756.

Stiff inner bought really something like Joseph Guarnerius; but all the rest quite unlike: scroll very mean, varnish good, and sometimes very fine. Mr. Moore's, in point of varnish, is a fine specimen. It has a deeper, nobler tint than usual. This maker is very interesting, on account of his being absolutely the last Italian who used the glorious varnish of Cremona. It died first at Cremona; lingered a year or two more at Venice; Landolfo retained it at Milan till 1760, and with him it ended.

In my next and last article I will deal with the varnish of Cremona; as illustrated by No. 91 and other specimens, and will enable the curious to revive that lost art if they choose.

FOURTH LETTER.

August 31st, 1872.

THE fiddles of Cremona gained their reputation by superior tone, but they hold it now mainly by their beauty. For thirty years past violins have been made equal in model to the *chef-d'œuvres* of Cremona, and stronger in wood than Stradiuarius, and more scientific than Guarnerius in the thicknesses. This class of violin is hideous, but has one quality in perfection—POWER; whilst the masterpieces of Cremona eclipse every new violin in sweetness, oiliness, crispness, and volume of tone as distinct from loudness. Age has dried their vegetable juices, making the carcass much lighter than that of a new violin, and those light dry frames vibrate at a touch.

But M. Fetis goes too far when he intimates that Stradiuarius is louder as well as sweeter than Lupot, Gand, or Bernardel. Take a hundred violins by Stradiuarius and open them; you find about ninety-five patched in the centre with new wood. The connecting link is a sheet of glue. And is glue a fine resonant substance? And are the glue and the new wood of John Bull and Jean Crapaud transmogrified into the wood of Stradiuarius by merely sticking on to it? Is it not extravagant to quote patched violins as beyond rivalry in all the qualities of sound? How can they be the loudest, when the centre of the sound-board is a mere sandwich, composed of the maker's thin wood, a buttering of glue, and a huge slice of new wood?

Joseph Guarnerius has plenty of wood; but his thicknesses are not always so scientific as those of the best modern fiddle-makers; so that even he can be rivalled in power by a new violin, though not in richness and sweetness. Consider, then, these two concurrent phenomena, that for twenty-five years new violins have been better made for sound than they ever were made in this world, yet old Cremona violins have nearly doubled in price, and, you will divine, as the truth is, that old fiddles are not bought by the ear alone. I will add that 100 years ago, when the violins of Brescia and Stradiuarius and Guarnerius were the only well-modelled violins, they were really bought by the ear, and the prices were moderate. Now they are in reality bought by the eye, and the price is enormous. The reason is that their tone is good but their appearance inimitable; because the makers chose fine wood and laid on a varnish highly coloured, yet clear as crystal, with this strange property—it becomes far more beautiful by time and usage: it wears softly away, or chips bodily away, in such forms as to make the whole violin picturesque, beautiful, various, and curious.

To approach the same conclusion by a different road—No. 94 is a violin whose picturesque beauty I have described already; twenty-five years ago Mr. Plowden gave £450 for it. It is now, I suppose, worth £500. Well, knock that violin down and crack it in two places, it will sink that moment to the value

of the "violon du diable," and be worth £350. But collect twenty amateurs all ready to buy it, and, instead of cracking it, dip it into a jar of spirits and wash the varnish off. Not one of those customers will give you above £40 for it; nor would it in reality be worth quite so much in the market. Take another example. There is a beautiful and very perfect violin by Stradiuarius, which the *Times*, in an article on these instruments, calls La Messie. These leading journals have private information on every subject, even grammar. I prefer to call it—after the very intelligent man to whom we owe the sight of it—the Vuillaume Stradiuarius. Well, the Vuillaume Stradiuarius is worth, as the times go, £600 at least. Wash off the varnish, it would be worth £35; because, unlike No. 94, it has one little crack. As a further illustration that violins are heard by the eye, let me remind your readers of the high prices at which numberless copies of the old makers were sold in Paris for many years. The inventors of this art undertook to deliver a new violin, that in usage and colour of the worn parts should be exactly like an old and worn violin of some favourite maker. Now, to do this with white wood was impossible; so the wood was baked in the oven or coloured yellow with the smoke of sulphuric acid, or so forth, to give it the colour of age; but these processes kill the wood as a vehicle of sound; and these copies were, and are, the worst musical instruments Europe has created in this century; and, bad as they are at starting, they get worse every year of their untuneful existence; yet because they flattered the eye with something like the light and shade and picturesqueness of the Cremona violin, these pseudo-antiques, though illimitable in number, sold like wildfire; and hundreds of self-deceivers heard them by the eye, and fancied these tin-pots sounded divinely. The hideous red violins of Bernardel, Gand, and an English maker or two, are a reaction against these copies; they are made honestly with white wood, and they will, at all events, improve in sound every year and every decade. It comes to this, then, that the varnish of Cremona, as operated on by time and usage, has an imitable beauty, and we pay a high price for it in second-class makers, and an enormous price in a fine Stradiuarius or Joseph Guarnerius. No wonder, then, that many violin-makers have tried hard to discover the secret of this varnish; many chemists have given days and nights of anxious study to it. More than once, even in my time, hopes have run high, but only to fall again. Some have even cried Eureka! to the public; but the moment others looked at their discovery and compared it with the real thing, "inextinguishable laughter shook the skies." At last despair has succeeded to all that energetic study, and the varnish of Cremona is sullenly given up as a lost art.

I have heard and read a great deal about it, and I think I can state the principal theories briefly, but intelligibly.

1. It used to be stoutly maintained that the basis was amber; that these old Italians had the art of infusing amber without impairing its transparency; once fused, by dry heat, it could be boiled into a varnish with oil and spirit of turpentine, and combined with transparent yet lasting colours. To convince me, they used to rub the worn part of a Cremona with their sleeves, and then

put the fiddle to their noses, and smell amber. Then I burning with love of knowledge, used to rub the fiddle very hard and wipe it to my nose, and not smell there amber. But that might arise in some measure from there not being any amber to smell. (N. B.—These amber-seeking worthies never rubbed the *coloured* varnish on an old violin. Yet their theory had placed amber there.)

2. That time does it all. The violins of Stradiuarius were raw, crude things at starting, and the varnish rather opaque.

3. Two or three had the courage to say it was spirit varnish, and alleged in proof that if you drop a drop of alcohol on a Stradiuarius, it tears the varnish off as it runs.

4. The far more prevalent notion was that it is an oil varnish, in support of which they pointed to the rich appearance of what they call the bare wood, and contrasted the miserable hungry appearance of the wood in all old violins known to be spirit varnish—for instance, Nicholas Gagliano, of Naples, and Jean Baptiste Guadagnini, of Piacenza, Italian makers contemporary with Joseph Guarnerius.

5. That the secret has been lost by adulteration. The old Cremonese and Venetians got pure and sovereign gums, that have retired from commerce.

Now, as to theory No. 1.—Surely amber is too dear a gum and too impracticable for two hundred fiddle-makers to have used in Italy. Till fused by dry heat it is no more soluble in varnish than quartz is; and who can fuse it? Copal is inclined to melt, but amber to burn, catch fire, do anything but melt. Put the two gums to a lighted candle, you will then appreciate the difference. I tried more than one chemist in the fusing of amber; it came out of their hands a dark brown opaque substance, rather burnt than fused. When really fused it is a *dark olive green, as clear as crystal.* Yet I never knew but one man who could bring it to this, and he had special machinery, invented by himself, for it; in spite of which he nearly burnt down his house at it one day. I believe the whole amber theory comes out of a verbal equivoque; the varnish of the Amati was called amber to mark its rich colour, and your *a priori* reasoners went off on that, forgetting that amber must be an inch thick to exhibit the colour amber. By such reasoning as this Mr. Davidson, in a book of great general merit, is misled so far as to put down powdered glass for an ingredient in Cremona varnish Mark the logic. Glass in a sheet is transparent; so if you reduce it to powder it will add tranparency to varnish. Imposed on by this chimera, he actually puts powered glass, an opaque and insoluble sediment, into four receipts for Cremona varnish.

But the theories 2, 3, 4, 5 have all a good deal of truth in them; their fault is that they are too narrow, and too blind to the truth of each other. IN THIS, AS IN EVERY SCIENTIFIC INQUIRY, THE TRUE SOLUTION IS THAT WHICH RECONCILES ALL THE TRUTHS THAT SEEM AT VARIANCE.

The way to discover a lost art, once practised with variations by a hundred people, is to examine very closely the most brilliant specimen, the most characteristic specimen, and, indeed, the most extravagant specimen—if you can find one. I took that way, and I found in the chippiest varnish of Stradiuarius,

viz., his dark red varnish, the key to all the varnish of Cremona, red or yellow. (N. B.—The yellow always beat me dead, till I got to it by this detour.) There is no specimen in the collection of this red varnish so violent as I have seen; but Mr. Pawle's bass, No. 187, will do. Please walk with me up to the back of that bass, and let us disregard all hypotheses and theories, and use our eyes. What do we see before us? A bass with a red varnish that chips very readily off what people call the bare wood. But never mind what these echoes of echoes call it. What *is* it? It is not bare wood. Bare wood turns a dirty brown with age. This is a rich and lovely yellow. By its colour and its glassy gloss, and by disbelieving what echoes say and trusting only to our eyes, we may see at a glance it is not bare wood, but highly varnished wood. This varnish is evidently oil, and contains a gum. Allowing for the tendency of oil to run into the wood, I should say *four coats of oil varnish*: and this they call the bare wood. We have now discovered the first process: a clear oil varnish laid on the white wood with some transparent gum not high coloured. Now proceed a step further; the red and chippy varnish, what is that? "Oh that is a varnish of the same quality but another colour," say the theorists No. 4. "How do you know?" say I. "It is self-evident. Would a man begin with oil varnish and then go into spirit varnish?" is their reply. Now observe, this is not humble observation, it is only rational preconception. But if discovery has an enemy in the human mind, that enemy is preconception. Let us then trust only to humble observation. Here is a clear varnish without the ghost of a chip in its nature; and upon it is a red varnish that is all chip. Does that look as if the two varnishes were homogeneous? Is chip precisely the same thing as no chip? If homogeneous, there would be chemical affinity between the two. But this extreme readiness of the red varnish to chip away from the clear marks a defect of chemical affinity between the two. Why, if you were to put your thumbnail against that red varnish, a little piece would come away directly. This is not so in any known case of oil upon oil. Take old Forster, for instance, he begins with clear oil varnish; then on that he puts a distinct oil varnish with the colour and transparency of pea-soup. You will not get his pea-soup to chip off his clear varnish in a hurry. There is a bass by William Forster in the collection a hundred years old; but the wear is confined to the places where the top varnish MUST go in a played bass. Everywhere else his pea-soup sticks tight to his clear varnish, being oil upon oil. Now, take a perfectly distinct line of observation. In varnishes oil is a diluent of colour. It is not in the power of man to charge an oil varnish with colour so highly as the top varnish of Mr. Pawle's bass is charged. And it must be remembered that the clear varnish below has filled all the pores of the wood; therefore the diluent cannot escape into the wood, and so leave the colour undiluted; if that red varnish was ever oil varnish, every particle of the oil must be there still. What, in that mere film so crammed with colour? Never! Nor yet in the top varnish of the Spanish bass, which is thinner still, yet more charged with colour than any topaz of twice the thickness. This, then, is how Antonius Stradiuarius varnished

Mr. Pawle's bass.—He began with three or four coats of oil varnish containing some common gum. He then laid on several coats of red varnish, made by simply dissolving some fine red unadulterated gum in spirit; the spirit evaporated and left pure gum lying on a rich oil varnish, from which it chips by its dry nature and its utter want of chemical affinity to the substratum. On the Spanish bass Stradiuarius put not more, I think, than two coats of oil varnish, and then a spirit varnish consisting of a different gum, less chippy, but even more tender and wearable than the red. Now take this key all round the room, and you will find there is not a lock it will not open. Look at the varnish on the back of the "violon du diable," as it is called. There is a top varnish with all the fire of a topaz and far more colour; for slice the deepest topaz to that thinness, it would pale before that varnish. And why? 1st. Because this is no oily dilution; it is a divine unadulterated gum, left there undiluted by evaporation of the spirituous vehicle. 2nd. Because this varnish is a jewel with the advantage of a foil behind it; that foil is the fine oil varnish underneath. The purest specimen of Stradiuarius's red varnish in the room is, perhaps, Mr. Fountaine's kit. Look at the back of it by the light of these remarks. What can be plainer than the clear oil varnish with not the ghost of a chip in it, and the glossy top varnish, so charged with colour; and so ready to chip from the varnish below, for want of chemical affinity between the varnishes? The basso di camera by Montagnana is the same thing. See the bold wear on the back revealing the heterogeneous varnish below the red. *They are all the same thing.* The palest violins of Stradiuarius and Amati are much older and harder worn than Mr. Pawle's bass, and the top varnish not of a chippy character: yet look at them closely by the light of these remarks, and you shall find one of two phenomena—either the tender top varnish has all been worn away, and so there is nothing to be inferred one way or the other, or else there are flakes of it left; and, if so, these flakes, however thin, shall always betray, by the superior vividness of their colour to the colour of the subjacent oil varnish, that they are not oil varnish, but pure gum left there by evaporating spirit on a foil of beautiful old oil varnish. Take Mrs. Jay's Amatise Stradiuarius, on the back of that violin towards the top there is a mere flake of top varnish left by itself; all round it is nothing left but the bottom varnish. That fragment of top varnish is a film thinner than gold leaf; yet look at its intensity; it lies on the fine old oil varnish like fixed lightning, it is so vivid. It is just as distinct from the oil varnish as is the red varnish of the kit. Examine the Duke of Cambridge's violin, or any other Cremona instrument in the whole world you like; it is always the same thing, though not so self-evident as in the red and chippy varnishes. The Vuillaume Stradiuarius, not being worn, does not assist us in this particular line of argument, but it does not contradict us. Indeed, there are a few little chips in the top varnish of the back, and they reveal a heterogeneous varnish below, with its rich yellow colour like the bottom varnish of the Pawle bass. Moreover, if you look at the top varnish closely you shall see what you never see in a new violin of our day; not a vulgar glare upon the

surface, but a gentle inward fire. Now that inward fire, I assure you, is mainly caused by the oil varnish below; the orange varnish above has a heterogeneous foil below. That inward glow is characteristic of all foils. If you could see the Vuillaume Stradiuarius at night and move it about in the light of a candle, you would be amazed at the fire of the foil and the refraction of light.

Thus, then, it is. The unlucky phrase "varnish of Cremona," has weakened men's powers of observation by fixing a preconceived notion that the varnish must be all one thing. THE LOST SECRET IS THIS. THE CREMONA VARNISH IS NOT A VARNISH, BUT TWO VARNISHES; AND THOSE VARNISHES ALWAYS HETEROGENEOUS: THAT IS TO SAY, FIRST THE PORES OF THE WOOD ARE FILLED AND THE GRAIN SHOWN UP BY ONE, BY TWO, BY THREE AND SOMETIMES, THOUGH RARELY, BY FOUR COATS OF FINE OIL VARNISH WITH SOME COMMON BUT CLEAR GUM IN SOLUTION. THEN UPON THIS OIL VARNISH, WHEN DRY, IS LAID A HETEROGENEOUS VARNISH, VIZ. A SOLUTION IN SPIRIT OF SOME SOVEREIGN, HIGH COLOURED, PELLUCID, AND, ABOVE ALL, TENDER GUM. Gum-lac, which for forty years has been the mainstay of violin-makers, must never be used; not one atom of it. That vile, flinty gum killed varnish at Naples and Piacenza a hundred and forty years ago, as it kills varnish now. Old Cremona shunned it, and whoever employs a grain of it, commits willful suicide as a Cremonese varnisher. It will not wear; it will not chip; it is in every respect the opposite of the Cremona gums. Avoid it utterly, or fail hopelessly, as all varnishes have failed since that fatal gum came in. The deep red varnish of Cremona is pure dragon's blood; not the cake, the stick, the filthy trash, which, in this sinful and adulterating generation, is retailed under that name, but the tear of dragon's blood, little lumps deeper in colour than a carbuncle, clear as a crystal, and fiery as a ruby. Unadulterated dragon's blood does not exist in commerce west of Temple-bar; but you can get it by groping in the City as hard as Diogenes had to grope for an honest man in a much less knavish town than London. The yellow varnish is the unadulterated tear of another gum, retailed in a cake like dragon's blood, and as great a fraud. All cakes and sticks presented to you in commerce as gums are audacious swindles. A true gum is the tear of a tree. For the yellow tear, as for the red, grope the City harder than Diogenes. The orange varnish of Peter Guarnerius and Stradiuarius is only a mixture of these two genuine gums. Even the milder reds of Stradiuarius are slightly reduced with the yellow gum. The Montagnana bass and No. 94 are pure dragon's blood, mellowed down by time and exposure only.

A violin varnished as I have indicated will look a little better than other new violins from the first; the back will look nearly as well as the Vuillaume Stradiuarius, but not quite. The belly will look a little better if properly prepared; will show the fibre of the deal better. But its principal merit is, that like the violins of Cremona, it will vastly improve in beauty if much exposed and persistently played. And that improvement will be rapid, because the tender top varnish will wear away from the oily substratum four times as quickly as any

vulgar varnish of the day will chip or wear. We cannot do what Stradiuarius could not do—give to a new violin the peculiar beauty, that comes to the heterogeneous varnishes of Cremona from age and honest wear; but, on the other hand, it is a mistake to suppose that one hundred years are required to develop the beauty of any Cremona varnishes, old or new. The ordinary wear of a century cannot be condensed into one year or five, but it can be condensed into twenty years. Any young amateur may live to play on a magnificent Cremona made for himself, if he has the enthusiasm to follow my directions. Choose the richest and finest wood, have the violin made after the pattern of a rough Joseph Guarnerius; then you need not sand-paper the back, sides, or head, for sand-paper is a great enemy to varnish; it drives more wood-dust into the pores than you can blow out. If you sand-paper the belly, sponge that finer dust out, as far as possible, and varnish when dry. That will do no harm, and throw up the fibre. Make your own linseed oil—the linseed oil of commerce is adulterated with animal oil and fish oil, which are non-drying oils—and varnish as I have indicated above, and when the violin is strung treat it regularly with a view to fast wear; let it hang up in a warm place, expose to dry air, night and day. Never let it be shut up in a case except for transport. Lend it for months to the leader of an orchestra. Look after it, and see that it is constantly played and constantly exposed to dry air all about it. Never clean it, never touch it with a silk handkerchief. In twenty years your heterogeneous varnishes will have parted company in many places. The back will be worn quite picturesque; the belly will look as old as Joseph Guarnerius; there will be a delicate film on the face of the grand red varnish mellowed by exposure, and a marvellous fire below. In a word, you will have a glorious Cremona fiddle. Do you aspire to do more, and to make a downright old Cremona violin? Then, my young swell, you must treat yourself as well as the violin; you must not smoke all day, nor the last thing at night; you must never take a dram before dinner and call it bitters, you must be as true to your spouse as ever you can, and, in a word, live moderately, and cultivate good temper and avoid great wrath. By these means *Deo volente*, you shall live to see the violin that was made for you and varnished by my receipt, as old and worn and beautiful a Cremona as the Joseph Guarnerius No. 94, beyond which nothing can go.

To show the fiddle-maker what may be gained by using as little sand-paper as possible, let him buy a little of Maunder's palest copal varnish; then let him put a piece of deal on his bench and take a few shavings off it with a carpenter's plane. Let him lay his varnish directly on the wood so planed. It will have a fire and a beauty he will never quite attain to by scraping, sand-papering, and then varnishing the same wood with the same varnish. And this applies to harewood as well as deal. The back of the Vuillaume Stradiuarius, which is the finest part, has clearly not been sand-papered in places, so probably not at all. Wherever it is possible, varnish after cold steel, at all events in imitating the Cremonese, and especially Joseph Guarnerius. These, however, are minor details, which I have only inserted, because I forsee that I may be unable to

return to this subject in writing, though I shall be very happy to talk about it at my own place to any one who really cares about the matter. However, it is not every day one can restore a lost art to the world; and I hope that, and my anxiety not to do it by halves, will excuse this prolix article.

CHARLES READE.

2 Albert Terrace, Knightsbridge.

SECTION III.

Additional Photographs & Original Notes.

205 GASPAR DI SALO. BRESCIA. *Mrs. Ole Bull, Cambridge, Mass.*

The celebrated "*Treasury Violin*" of Inspruch, by Gaspar di Salo with Caryatides, by Benvenuto Cellini, sculptured by special command of Cardinal Aldorandini, and by him presented to the Museum of Inspruch. After the assault upon the said city by the French in 1809, the Museum was plundered and the violin carried to Vienna, where the Councillor Rehazek placed this unique gem in his celebrated collection of ancient musical instruments, refusing to sell it at any price. He left it by will to Ole Bull in 1842. Up to that period it had never been played upon; had no bar, only a bridge of boxwood, sculptured and painted, and a very short and inlaid finger-board.

The varnish is dark brown, approaching an ebony color. It is said that the breast of this famous violin is marked with multitudes of geometric rings or waves caused by the vibrations set in motion by the Norwegian's powerful arm, but I question this theory, as I have seen what I think is the same thing in an Egidius Klotz violin of about 1670, which has never trembled under the stroke of the eminent Norwegian fiddler's bow—they are the rings of annual growth in the wood and it is so cut as to show them diverging from the center to the edge like the calm waves on a circular beach. Ole Bull's Gaspar di Salo is the most widely known and the most celebrated violin in the world, its distinguished owner having performed on it for 39 years in concerts in the cities of all countries, and he who has not heard its enchanting tones under the electric touch of the Norwegian King of Violinists, has indeed never heard any violin playing. When he favored an audiance with his own "Quartett for one violin" rendered on this instrument, it did not take much stretch of the imagination to hear at times a full pipe organ, again a full string quartett would loom up before you in the one man and one fiddle; and his double harmonics were equally astounding. But of all the feats with the bow that have ever been performed on this continent Ole Bull's detached bowing (a variety of the staccato) is the greatest. On account of having a long arm he used a bow about two inches longer than the ordinary bow, and it was the writer's good fortune to witness one of those wonderful exhibition performances, which occurred I think, as a cedenza in a solo;—commencing at the point he pushed the bow up say 1-16 of an inch at a time in rapid succession—clear to the frog, and then changing the direction without disturbing the rhythm, *drew the bow downward* to the point in the same manner, making at each 1-16 of an inch, notes clean cut, clear and distinct and following each other in great rapidity. This marvelous performance like Paganini's prodigious intervals will probably stand forever unequalled and be a model for aspiring violinists in each succeeding generation.

206 PAOLO MAGGINI. BRESCIA.

Mons. L Planel, 7 Rue Lafitte, Paris, France.

One of the rare, small flat patterns of this great maker, double purfled, varnish golden yellow, the middle third of the top having become brown. Purchased by M. Planel from Vuillaume in 1868.

It is the one opportunity of a life time to see a small pattern flat Maggini—he made but few; this is probably the only one that was ever in the United States, the owner having it with him in his trip across the continent to San Francisco, and those who saw and heard it can consider themselves very fortunate.

The flat model, and *f* holes in suitable proportion to the capacity of its chest, have divested this violin of that "melancholy" tone given regularly to Magginis by nearly all writers, and under the artistic bow of M. Planel it has volume and quality found only in the works of masters of a later and more enlightened period, showing clearly that Maggini, in these admirable essays, was in advance of his time, though he of course was not quite sure of their success, or he would have devoted himself more to the style of our present example. It is unfortunate that the early Cremona makers did not copy this flat model, rather than the high and less desirable form.

206½ VUILLAUME BOW.

Gold mounted and containing the maker's picture in the frog. Made to order for M. Planel.

The strength and elasticity of the Vuillaume bow give it a position not lower than third among the great bows.

207 ANDREAS AMATI. CREMONA. *Mr. Henry Plumb, Des Moines.*

An elegant specimen of the founder of the Cremona school, in excellent preservation; golden yellow varnish and pear-tree scroll. This violin was presented by King Louis of Bavaria (after stamping his seal in sealing wax on the button) to his orchestra leader, who brought it to this country, and becoming reduced in circumstances was forced to sell it in Cincinnati in 1857, Mr. J. M. Ross, of Des Moines, being the fortunate purchaser.

208 NICHOLAUS AMATI. CREMONA. *Mr. Geo. McHickson, New York.*

Rich amber varnish. This violin is remarkable for being at this late date in its original condition. With the exception of the usual wear it comes down to us just as the master left it—the short neck, no corner blocks (*uncommon*) and the small and insufficient bass bar,—the higher pitch of modern times having caused the top to sink in under the bridge. The straight parallel *f* holes mark it as one of his earlier productions, when he seems to have gone back and experimented with the Brescian style. Nicholas Amati was the great pioneer of fiddle-making.

209 ANDREAS GUARNERIUS. CREMONA, 1673.

Mr. Freeman A. Oliver, 25 Winter St., Boston, Mass.

One of the finest examples of the first of the makers of this celebrated name, a pupil and copyist of N. Amati. Beautiful red varnish, and in excellent preservation.

It will be observed that his *f* holes are not so near together and are set more slanting than Amati's, and have in the lower half a long sweep and

terminating nearer the edge of the instrument—his scroll has at least an intimation of that Guarneri character developed and perfected by Del Gesu.

210 JOSEPH GUARNERIUS, SON OF ANDREAS. CREMONA, 1709.

Geo. A. Dissmore, Des Moines.

Sparkling red varnish clotted in places, good preservation, and of the *flat* model so much preferred by artists and connoisseurs—being no doubt one of the "flatter" violins of this maker which Charles Reade writes about.

It is in this type of Joseph, son of Andreas, that we find the only clue to the source of Joseph Guarnerius Del Gesu's early instruction. Authorities all now agree that Del Gesu received his early education in fiddle making from Joseph son of Andreas, and it was this style of fiddle—hewed out under the shoulders, the long *f* hole with a sudden drop at the upper turn, the obtuse corners, and the partially straightened out curve of the lower half of the center bout,—that he was making when his great cousin was his apprentice. Compare this specimen with No. 94;—taking the fact of the known similarity in the varnish, the resemblance is at once striking and convincing.

211 ANTONIUS STRADIUARIUS. 1690.

W. E. Hill & Sons, 38 New Bond St., London.

As Stradivari is the man who brought the violin to a state of perfection, to no one is the following beautiful comparison by the great English statesman more eminently applicable

"To perfect that wonder of travel—the locomotive—has perhaps not required the expenditure of more mental strength and application, than to perfect that wonder of music—the violin.—*W. E. Gladstone.*

"The Tuscan Strad," taken from Hill's book, price asked $12,500; color light red or rose scarlet.

I condense from the book giving three colored plates (which I fear are more faithful to the color than the form of the instrument) the following: The delicate surface of matchless orange-red-brown varnish shows scarcely a sign of the wear of the two centuries passed since it was first laid on, while the tone, in power, rich brilliancy and purity, fully sustains the impression created by the appearance of an instrument so perfect in form and material.

The record of the instrument for the second century is complete, and there is a strong presumption as to its previous history. The interesting document in the possession of Messrs Hill & Sons shows that in 1794 the violin passed from the hands of Signor G. F. Mosell of Florence, into those of Mr. David Ker, of Portavo, in Ireland, for the sum of about £25. Signor Mosell's statement that the violin originally belonged to the court of Tuscany points to the strong probability of its having been one of the concerto of instruments supplied by Stradivari in 1690 to the Grand Duke of Tuscany, Cosimo III de Medici. The Concerto consisted of five instruments—two violins, two violas and a violoncello.

In 1845 this violin was rescued from a fire and later was taken to Vuillaume, Paris, for repairs.

The only features which characterize it as the work of the earlier period are the slightly greater hollowing out of the model round the edges, the exquisite finish of the purfling and the drooping corners.

Dimensions:—Length of body.....	14	inches	full.
Width across the top.	6 11-16	"	bare.
Width across the bottom....	8 1-4	"	
Height of sides (top).....	1 3-16	"	
Height of sides (bottom)....	1 7-32	"	

212 ANTONIUS STRADIUARIUS. 1708. *Mr. H. M. Wetherill, No. 15 East Penn St., Germantown, Philadelphia.*

A beautiful specimen of the best period—color, bright reddish brown, except where the upper varnish is worn off, it then shows the yellow under coating of most Strads. It is in an excellent state of preservation,—what repairs it needed were made a few years ago, in a scientific manner, by Mr. C. F. Albert under the advice of Ole Bull. It will be remembered that the great violin virtuoso Ole Bull was not only versed in the intricacies of the finger-board, but also in the intricacies of violin construction, he himself having made many experiments with thicknesses, bass bars, &c., and the interest and praise which he bestowed on this violin—calling it one of the finest Stradivaris that he had ever played upon—the owner can well be proud of.

The history of this violin is known as far back as the latter part of the last century when it was owned by Concertmeister Kreusser of Darmstadt. It passed from him to Concertmeister Mangold, and in 1825 from him to his son Wilhelm Mangold, Kappelmeister in Darmstadt, from whom the present owner purchased it in 1868. It is interesting to observe the similarity of these great fiddles when made about the same time,—compare this one with "Pucelle" No. 90 made one year later, it will be noticed that the *f* holes and outlines are identical and were no doubt made in the same mould; the upper turn of the C's shoots straight out making almost a square shoulder, and the lower turn is longer, partaking more of the Guarneri character as in No. 93. While the corners of "Le Messie" No. 91 made eight years later are more drooping and the C,s deeper. An enlarged view of this original scroll is given as a study.

These Stradivari violins have of late years been advancing in value until the prices have become fabulous, ranging from $3,000 to $10,000 according to period of manufacture and state of preservation.

"And what is it that we pay for?" says the Rev. Mr. Haweis of London, "a little wood, varnish,, paint—a few shillings would buy all the materials. We pay for what *no money can produce*, we pay for conditions that have passed away; we pay for the inspiration of a matchless workman and a subtle soul infused into elements which seem beggarly, but which have become priceless."

213 ANTONIUS STRADIUARIUS. 1717. *Mr. Geo. Gemunder, Astoria, N. Y.*

214 ANTONIUS STRADIUARIUS. 1710.

Isidor Hauser, Esq., 119 East 54th St., New York City.

I show here three views of the Vieuxtemps-Hauser Stradivari, one of the finest Strads in the United States, bequeathed by the late Miska Hauser of Vienna to his brother, the present owner.

In the 180 years of its existance it has had much use and good use, yet time has dealt gently with it and preserved it to this day without a split or crack, and with plenty of varnish.

The outline as shown by the front view, and the model as shown by the side view are all curves and lines of grace, and as they go to make up a perfect Stradivari, what an opportunity for a pattern do they furnish to the many thousand modern fiddle makers each of whom is trying to rival Stradivari himself!

The great reputation of its former owners Henri Vieuxtemps and Miska Hauser both as composers and performers, lends a fascinating interest to this violin. In the hands of these masters in concert rooms all over the world, how much pleasure it has given to the thousands of listeners, and how many victories it has won for those virtuosi whose great skill could draw forth all its capabilities.

It has that aristocratic varnish found only on the violins of the great Cremonese master and some of his contemporaries and his favored pupils. It is very difficult to describe the color of a violin especially if it is red, as there are so many shades—as for instance, how much of an idea of shade is conveyed by the expression "the color is very brilliant" as is often used? There is a beautiful yellowish-red flower grown in this country and known as the Nasturtion (or Nasturtium of the genus *Tropæolum*) which furnishes all the shades of the Stradivari reds, and the fire and the life are equally well depicted. The varnish on this violin is mottled and shaded in places from the medium yellowish red to the darkest cardinal of the nasturtion.

It will be well worth the time and trouble for any one interested, to cultivate a bed of nasturtions—they will have blooming before them the beautiful colors of the most celebrated varnish of Cremona.

The following endorsements are in the possession of Mr. Hauser.

> The violin submitted to us this day as having belonged to the late Miska Hauser is the work of Antonius Stradivarius, Cremona, 1710.
>
> LONDON July 4, 1888. HART & SON.
> (GEORGE HART).

> I hereby certify that the violin left by the late violin virtuoso, Miska Hauser, is, to the best of my knowledge. a genuine Antonius Stradivarius.
>
> DRESDEN, Feb. 13, 1890. AUGUST R. WEICHOLD.

I give these testimonials to show the manner in which old violins are authenticated by connoisseurs. Each instrument shown in the "Violin Gallery" has or may have similar certificates.

215 JOSEPH GUARNERIUS, DEL GESU. 1727.

Camilla Urso. (Madame Luere).
The renowned artiste.

Purchased in 1871 from John Hart, London, by the owner, whose first performance on it in public was at the London Philharmonic Society. This maker occupies second place among makers. The great violinist Herr Joseph Joachim says "While the violins of Maggini are remarkabl

for volume of tone, and those of Amati for liquidity, none of the celebrated makers exhibited the union of sweetness and power in so pre-eminent a degree as Guiseppe Guarneri (Del Gesu) and Antonio Stradivari. If I am to express my own feeling I must pronounce for the latter as my chosen favorite."

216 LORENZO GUADAGNINI. *Camilla Urso, New York City.*

A magnificent instrument found in the celebrated collection of Tarisio after his death, and bought and presented to Mademoiselle Urso, when she was twelve years old, by her friend Auguste Miremont, the excellent violin-maker of Paris.

Charles Reade seems to disparage the Guadagnini violin, but he meant only the varnish, as their reputation for tone qualities was long ago established—that reedy, mild yet forcible tone common to the Stradivari school, and entirely *un*-common to the common fiddle and the Stainer.

The beauty and character of this violin won for it a place with other gems, including the $10,000 "Le Messie" No. 91 of this work, in the collection of the eccentric Luigi Tarisio, Europe's first violin collector after Count Cozio di Salabue, and its greatest connoisseur.

Our favorite artiste in her extensive concert tours has found it desirable to use steel strings in hot climates, so rather than mutilate the original Guadagnini scroll (which we show separate from the violin) she had it removed and one put on suitable for the use of steel strings: this is commendable care for the admirable Italian art.

For delicacy of touch, artistic precision, purity of tone, and that wonderful fourth finger trill, Camilla Urso stands to-day without an equal on the concert stage.

216½ TOURTE BOWS.

217 JOSEPH GUARNERIUS DEL GESU, 1742.

Mr. Geo. Gemunder, Astoria, N. Y.

This violin, like Mr. Plumb's Amati, has been the recipient of Royal favor, having once been the property of the Duke of Wurtemberg, whose seal it bears. I find in Neiderheitman's book entitled "Cremona,"—"It is now very certain that Joseph Del Jesu was a scholar of his cousin, Joseph Guarnerius, son of Andreas." All honor to any man who can show such a pupil.

219 PAOLO MAGGINI. BRESCIA, 1615.

Dr. F. M. Dart, Salt Lake City, Utah.

Perfect preservation, of the large pattern, high model. Back put on by Vuillaume, and violin in his collection at his death. Imported by Elias Howe, Esq., Boston, Mass.

220 JOHANNES BAPTISTA GUADAGNINI.

Miss Nora Clench, St. Marys, Ontario, Canada.

1710–1750. In the absence of any special description of this particular violin we shall have to be confined to generalities. Both Lorenzo and J. B. Guadagnini are allowed to have been pupils of Stradivari, and a comparison with No. 216 will show that the example before us more closely resembles the works of that master, and Johannes Baptista has the advantage of having used more handsome woods than his brother (?).

This view is obtained through the obliging offices of Mr. S. M. Lloyd, Goderich, Canada, to whom I am much indebted.

The happy possessor of this violin has become so proficient in its use that she has been christened the Canadian Neruda. May our Canadian-American cousin not only equal but excel her famous English sister.

221 NICHOLAS LUPOT. PARIS, 1810. *Mr. Henry Plumb, Des Moines.*

1758–1824. A beautiful violin, of the distinguished French maker. Color deep red. Purchased by the owner from the collection of Judge Sibley, Marietta, Ohio.

222 JEAN BAPTISTE VUILLAUME. PARIS. *Mr. Henry Plumb.*

1798–1875. An excellent example of this celebrated maker. Color cherry red, copy of Stradivari, in which style Vuillaume was most successful, though he also imitated Maggini, Amati and Guarnerius. Purchased from W. E. Hill, London, by Mr. John Givin, of Des Moines.

Compare this fiddle with "Le Messie" No. 91 by Stradivarius. You will see that the *f* hole, the upper bouts, the C's and the lower bouts are exactly the same. It appears to be a copy of that very Strad and is a strong indication that it was made after "Le Messie" came into Vuillaume's possession in 1855. The workmanship and the varnish show him to be a great master, and the flat model, together with a faultless construction, give it a rich, full, penetrating tone. But a flat model and perfect outline are not sufficient to furnish that reedy, yet rich and powerful tone so much admired and sought after. If it were so the violins of Nicholas Lupot would leave nothing to be desired, for, with the exception of the present subject, his works are probably the most faithful in form of all Stradivari copyists, but no connoisseur or intelligent violinist would dare claim that they have the desired qualities of tone.—And how could it be otherwise, for Lupot lived, made fiddles and died (1824) long before the illustrious Savart with the assistance and co-operation of J. B. Vuillaume discovered and gave to the world (1838) the Stradivari secrets of construction.

The flat model on account of the wood fibers not being cut by the hollowing out process, but allowed to vibrate at greater length than is possible in the high model, is productive of a penetrating tone, lacking however, depth and that strength which results from combined forces, and without the tone of the plates and the mass of air within the instrument being put in harmonic relation—principles which were not known in Lupot's time—the qualities of sweetness and volume are wanting. Let me say right here that I do not speak from theory only, but from theory and practice—having made fiddles myself.

Vuillaume's just claims to distinction are ignored by certain high fiddle authorities, but sooner or later they must be admitted by all, and he be given the position he deserves, viz.: that of the best maker since the time of the first class Italian masters of Cremona, Venice, Naples and Milan.

When you get a Vuillaume made by his own hand after the Savart experiments, keep it, but beware of the hundreds of fiddles which were actually turned out of his large factory under his own name but in the fabrication of which he took no part.

223 JACOBUS STAINER. *R. D. Hawley, Esq., Hartford, Conn.*
1621-83. This maker is said to have studied under Amati. Authorities differ. Starcke says he never was in Italy. But I am of the opinion that he never learned elsewhere that masterly workmanship, and how to prepare that beautiful rose colored varnish which he laid on No. 143. His model is higher than the Italian and *f* hole shorter—being only 2¾ inches long—with bolder curves and end curves perfect circles, middle bouts deeper than Amati's and purfling very near the edge. Tops very thick in center—diminishing to edge—there very thin.
Certain it is that if this artist had lived in the shadow of Stradivari's workshop he would have been a strong rival of Joseph Guarnerius and Carlo Bergonzi, but such is the discrimination against the high model, and consequent thicknesses, that he has to be content to take place way down the line and go for $300 to $450.

224 RICHARD DUKE. LONDON, 1773. *Miss Grace Frisbie, Des Moines.*
An elegant instrument. Color light brown, copy of Stainer, though this maker copied Amati also. Observe the precision with which he has followed his Stainer pattern; full upper bouts, deep inner bouts, high model and a short beautifully rounded *f* hole terminating very near the purfling. It is as perfect a Stainer copy as is the Vuillaume No. 222 a Strad copy. Duke is justly celebrated as the greatest English maker—look out for frauds, like fraudulent Stainers, they are legion while the genuine is scarce.

225 DAVID TECHLER. ROME. *Mr. Henry Plumb.*
Stainer school—though this instrument, of course, is Amatese; deep yellow varnish, and high model. This maker imitated both Amati and Stainer. He was first established at Salzburg, and went afterward to Venice, where the higher merit of his work caused so much jealousy that the other makers threatened him with assassination unless he left the place immediately. Upon this strong hint he went to Rome, where he was allowed to remain in peace and end his days.

226 SEBASTIAN KLOTZ. MITTENWALD. *Mr. Robt. Robinson, Des Moines.*
Very fine workmanship; color light yellow, tone silvery.

227 JOFREDUS CAPPA. 1640. *Prof. J. Schmidt, Des Moines.*
Color yellow; good for orchestra work.

228 GIOVANNI FRANCESCO PRESSENDA. TURIN, 1830.
Mr. John Givin, Des Moines.
Beautiful red varnish, of great merit for modern manufacture, and certainly far surpasses that of his teacher, Storioni, the last of the Cremona makers. He also improved on Storioni's model, which shows him to have been a man of much progressive genius. Bought by Mr. Givin from Mr. George Hart, London. Prof. L. S. Gerberich, of Des Moines, owns a fine specimen of this maker.

229 PERRY & WILKINSON. DUBLIN, 1830. *Mr. Mart Teeters, Des Moines.*
Copy of Stradivari; excellent yellow varnish, very transparent and highly polished. The violins and cellos of this firm are advancing in the appreciation of connoisseurs and performers, and are destined to take high rank.

230 GEO. GEMUNDER. *Geo. Gemunder, Esq.*
The "Kaiser," said to be the most successful imitation of Joseph Guarnerius ever made, and to have deceived the best judges. The varnishing of this back shows much skill in imitating old and worn violins.

231 MARQUIS DE LAIR. *Miss Browne, Des Moines.*
Red varnish; good tone.

232 BENJAMIN BANKS. SALISBURY, 1785. *Robt. S. Osgood, Des Moines,*
Powerful tone, cherry red varnish of fine quality.

233 VINCENZO PANORMO, *Mr. W. H. Ryan, Des Moines.*
Born at Palermo about 1740, and died 1812. Panormo was a great wanderer—he worked at Palermo, Paris and London. It is said that he obtained in Ireland an old maple billiard table from which he made several instruments; his workmanship is graceful and good.

234 N. A. CHAPPUY. *A. M. Wright, Esq., 248 Wabash Ave., Chicago, Ill.*
1762–1794. Red Varnish. No ordinary maker; he probably chose Stradivari as his pattern—the *f* hole being an excellent copy though set nearer the edge. The tone is clear and incisive, and we have it that the French violinist, Habeneck, used one which is at present in the Paris Conservatoire.

235 CARLO BERGONZI. CREMONA. *D. M. Hillis, Esq., Chicago, Ill.*
The best pupil of Stradivari. I give three views of an elegant specimen owned by Mr. Hillis. It is here seen what is meant by the model commencing nearer the purfling in the top than the back, thus making the back a little *flatter*. This violin is of the most perfect form.
That back with its very decided markings and multitude of peaks in the center, has evidently been in non-appreciative hands, but the violin has enough of its plum jelly varnish left to guarantee its membership in the fiddle aristocracy.
Carlo Bergonzi is the only maker of this family whose works rise above mediocrity, and they are very high class rivaling the Nicholas Amati "grand" for third place, and in all probability will win the race. His violins to day command prices ranging from $1,200 to $1,800.

235½ CARLO BERGONZI. CREMONA, 1748.
Mr. Bruno Wollenhaupt, 125 East 114 St., New York City.
1718–1755. Small pattern, perfect perservation, varnish reddish dark brown, hollowed out just inside the purfling—particularly the back more than the top. Brought to this country by Louis Bausch, Jr., of Leipzig (son of the bow maker) and bought and presented to the present owner by his brother Hermann Wollenhaupt the celebrated pianist and composer—Mr. Bausch found this violin in a Polish noble family living in Berlin—their grandfather having bought it from the maker Carlo Bárgonzi himself.
Ed Heron Allen, whose book, "Violin making, as it was and is" (London 1885) has become indispensible to connoisseurs as well as violin makers, says of this master, "Carlo Bergonzi the best pupil of Anthony Stradivari. At first copied his great master closely and well, and subsequently started a model of his own of fine size and good thickness of wood, flat and even, the wood handsome and the work excellent. The lower bouts set rather at an angle, the upper bouts larger than those of Stradivari, the scroll

cut rather flat, but very bold, though not so well proportioned and finished as that of Stradivari; the eye of the scroll being rather prominent, the whole instrument possessing a considerable individuality. His *ff* holes are set lower in the belly than those of his master; in form they are between those of Stradivari and Guarnerius, and are set rather near the edge of the fiddle. His varnish varies from amber, through pale, to deep red, put on sometimes thickly; sometimes thinly. His fiddles are sometimes confused with those of Guarnerius, but are more Stradiuarian in character. His ticket runs, Anno 17—Carlo Bergonzi fece in Cremona." Observe how well this example and No. 235 agree with above minute and accurate description.

236 SANCTUS SERAPHIN. VENICE, 1735. *Mrs. Geo. A. Dissmore.*
Varnish dark brown with a red shimmer. The size and style of Sanctus Seraphin's violins vary; this is his copy of Nicholas Amati that one author observe "hints of Stainer." Starche, a German author on the violin, says: "In completeness of workmanship he is surpassed only by Stradiuarius." The finish of his work certainly justifies the observation. The sides and back of this violin are undoubtedly made from the same sycamore log mentioned by Charles Reade. Sides very shallow, and notice the *f* hole—a form and setting entirely individual but not always observed by this maker, as those in his Cello—No. 191 are more of Stainer type.

237 CAROLUS FERDINANDUS LANDULPHUS. MILAN, 1765.
Geo. A. Dissmore.
Amber varnish. One of the *very few* pupils of Joseph Guarnerius Del Jesu, which surely gives him a great prestige, he was no copyist, but in each of his instruments, which vary very much, are seen features characteristic of his teacher. This maker's instruments are prized on account of tone, and he is distinguished for being the last maker who used the glorious varnish of Cremona; with him it died.

238 J. B. RUGGERI. 1671. *Ovide Musin.*
The great violin virtuoso.
Almost without a crack. A beautiful instrument with yellowish brown varnish. This maker was one of the best pupils of Nicholas Amati, and his works are highly prized now-a-days. This is one of three fine violins carried by M. Musin in his concert tours.

238½ BOW BY DOMINIQUE PECCATE. *Ovide Musin.*
A very beautiful specimen. Peccate was the second greatest bow maker, ranking next to Francois Tourte Jr.

239 PAOLO MAGGINI. BRESCIA. *Mr. Bernhard Listemann, Boston.*
1590–1640. High model, large pattern, and deep rich tone. We have here a style of scroll peculiar to this maker, the extra turn—which has not been much copied, but it is worth seeing and I am glad to be able to show this feature which is uncommon even in genuine Magginis.

240 CELLO BY CARLO BERGONZI. *From Geo. Hart's Book.*

241 CELLO BY DOMINICUS MONTAGNANA. *From Geo. Hart's Book.*

242 CELLO BY JOSEPH GUARNERIUS. 1742.

Geo. Gemunder, Esq., Astoria, New York.

"The best Guarnerius Cello in existence." Received the gold medal at Amsterdam in 1883.

Mr. Robin H. Legge in his "Chief schools of violin making" published by sections in that most interesting violin monthly *The Strad* (London) says: "Joseph Guarnerius is supposed to have confined his labors entirely to violin making, as no single violoncello of his is, or has ever been known to exist." Other authorities have expressed similar opinions. I hold the written certificate of Mr. Gemunder, the owner, that this is a genuine Joseph Guarnerius (Del Jesu). Mr. Gemunder's classifications are generally accepted and satisfactory in the United States. I give pictures of it solely on his authentication. If it is a fraud it should have been discovered and denounced at the Amsterdam exhibition in 1883.

243 BOWS, *a, a,* Tourte. *Mr. Victor Flechter, N. Y.*

b, Vuillaume. *Mr. Henry Plumb.*

c, Lupot. *Hon. C. L. Watrous, Des Moines.*

d, Vuillaume. *e,* Dodd } *Prof. L. S. Gerberich, Des Moines.*

f, Dodd. (Octagon) *Mr. George A. Dissmore.*

g, h, i, Dodd *j,* James Tubbs } *Mr. Mart Teeters, Des Moines.*

k, Voirin, *Mr. Robert S. Osgood, Des Moines.*

l, Dodd cello bow (Octagon) *Mr. W. H. Heighton, Des Moines.*

244 HIERONYMUS AMATI.

Mr. S. W. Crandall, 175 Monroe St., Chicago, Ill.

One of the brothers Amati—Antonius and Hieronymus—and the better maker of the two, son of Andreas, born about 1550 and died about 1638. This violin is one of his early make; it has high model, beautiful sides and back in two pieces.

Hieronymus in his later instruments showed considerable progress in the art; he made the model some flatter, the corners longer, and an *f* hole longer, narrower and with very graceful curves, thus seeming to outline the course to be pursued with such great success by his illustrious son Nicholas.

245 NICHOLAS AMATI. CREMONA.

Mr. George Hosmer, 133 Federal St., Boston.

Son of Hieronymus Amati and the best maker of the family. Born September 3d, 1596, and died August 12th, 1684.

This violin was formerly owned in Dublin and brought to this country by Mr. John Vaughn of Boston, Mass. Its dark yellow or golden brown varnish still retains its brilliancy, and it has that even liquid tone so characteristic of the Amati. While the date on its ticket is illegible, its perfect contour and graceful *f* hole locate it among his later productions when he was no longer experimenting, but had arrived at that degree of perfection to advance beyond which was the province only of his great pupil Antonio Stradivari and Joseph Guarnerius Del Jesu.

Notice the progress as indicated by the *f* hole in the three examples which we are able to show. Commencing with No. 208, we find in this early specimen an *f* hole so primitive as to partake of the Brescian character,—then in 1629 (No. 136) it is more rounded at the ends and shorter (remembering that the instrument is a viola) more like the later violins of his father Hieronymo; and in the example before us we observe that finished elegant *f* hole which marks the period where Amati left off and Stradivari commenced.

This is not one of Amati's broad, flat, long cornered instruments known as the "grand pattern" which Stradivari adopted and improved upon, but it is the Amati which has been more extensively copied than any other style, consequently it serves better the purposes of this work, and I am particularly fortunate in obtaining so suitable and valuable a specimen.

246 ANTONIUS STRADIUARIUS.

Mr. Bernhard Listemann, 132 Tremont St., Boston, Mass.

Said by Connoisseurs to be a good example of this great maker; its possession by this artist is surely a guaranty for its tone and quality.

247 GIOVANNI GRANCINO, MILAN. *Mr. Bruno Wollenhaupt, New York.*

1694–1720. Son of Paolo Grancino who was a pupil of Nicholas Amati. He copied Amati, using better material than his father, and making his instruments flatter, which, being the more fashionable form, will give them more commercial value.

248 JOSEPH GUARNERIUS (DEL JESU) I H S. 1741.

Mr. Bruno Wollenhaupt, N. Y.

It has the Del Jesu *f* hole, but the outline is quite uncommon in the works of this master. The back is in one piece, of beautifully figured maple with figure sloping upward from left to right.

249 EGIDIUS KLOTZ. MITTENWALD.

1660–1675. Pupil of Stainer, workmanship fine, purfling broad, model worked out around the edges but rather high in the center, walls a little shallow. Scroll and outline very Italian, for which school this instrument has often been taken. Starcke says—"After Stainer, Egidius Klotz is the most celebrated Tyrolese instrument maker."

250 JOSEPH GUARNERIUS DEL JESU. CREMONA, 1743. *Paganini's.*

1725–1745. Bequeathed by Paganini to the municipalty of his native place—Genoa, where it is kept on exhibition in a glass case in the Municipal Palace and allowed to be handled by no one. It is said that this violin has never been played upon since Paganini's death, except once, when the authorities were prevailed upon to allow Sivori, Paganini's best pupil, to perform upon it at a charity concert.

These photographs were taken for the Duke of Edinburgh when he was in Genoa, and it is said that he assisted at the work; they are kindly furnished me by Mr. S. M. Lloyd of Goderich, Canada.

A close observer will notice that the lower circle of the left *f* hole approaches nearer to the edge than the right hand one. As the views are taken on a scale of about 6-14 to the inch, the difference amounts to 1-7 of an inch. This peculiarity of Guarnerius is not confined to this instrument, it is probably quite common, as I have seen the same thing in the beautiful specimen owned by Mr. Huiskamp, of Keokuk, Iowa. Perhaps it may not be out of place here to give some account of the meteor who flashed the light in which this fiddle shines, in one sense, brighter than all others, and will continue so to shine as long as time and elements shall continue its preservation, To quote Mr. H. R. Haweis' beautiful remarks—"Who is this man who rises up suddenly in the world of music, and whose fame passes with the brightness and rapidity of a meteor through the civilized world; who, at the moment when Baillot, Spohr, Rode, and Lafont seemed to have explored the heights and depths of the violin, opened up new vistas full of strange, unparalleled mysteries, and gave us glimpses into hell, purgatory, and paradise beyond the dreams even of Dante; whose gaunt and supernatural figure startled and fascinated the crowds that thronged about him, a solitary man among men, but so unlike them that he seemed to belong to another race, and to discourse in the weird music of another world; who bowed to none, yet was idolized by all; whose engagements were negotiated by kings and ministers, who could spurn the prayers of princes and grand dutchesses, and yet receive honor at their hands, and was alternately decorated by the pope, and anathematized by the clergy? Who was this exceptional being reigning supreme for forty years without a rival over the conflicting schools of Italy, Germany and France, at whose approach the greatest masters confessed themselves vanquished; who, although he set the fashions, fired whole populations, invented a new school, yet, in his own peculiar greatness, had no masters, no equals, and has left no followers? This man, who has stamped so indelible an impression of himself upon the musical world, while his name will survive as the synonym of wonder and mystery to the remote ages—this Hercules of the violin was Nicolo Paganini."

His marvelous execution secured for him without price two magnificent Cremonas. Parcini the painter brought him a concerto of extraordinary difficulty to read at sight, and at the same time placing in his hands a fine Stradiuarius, said "This instrument shall be yours if you play that concerto at first sight in a masterly manner." If that is the case replied Paganini, "you may bid adieu to it," and playing it off at once he retained the violin. Some years later (in 1820) at Leghorn, being in great straits he was obliged to part for a time at least, with his Stradiuarius, when M. Livron, a merchant and distinguished amateur lent him this most perfect specimen of Guarnerius Del Jesu to play upon at a concert. After the concert, on Paganini's returning the violin. M. Livron having

been so enraptured by his playing exclaimed, "Never will I profane the strings that your fingers have touched. It is to you that my violin belongs." It was ever afterward Paganini's favorite violin.

Besides his great passion for the G string—performing at times a whole concert piece upon it, he was the first to produce harmonics at the stopped notes, introducing the way to make those beautiful flute tones any place on the fingerboard, and his etudes and caprices are the last studies attempted by the violin student.

This remarkable man was born at Genoa, Feb. 10, 1784 and on May 27, 1840 after a protracted sickness the dying hour had come, and as the last dimness came over his eyes, he stretched out his hand to grasp his faithful friend and companion, this Guarnerius violin, and, as he struck its chords his enfeebled touch bringing to his fast fading senses sounds which only served as a heartbreaking reminder of their former grandeur, he fell back and expired.

In closing, let me say that I cannot be responsible for the correctness of the few representations taken from books. I have been compelled to make use of a few such in instances of desirable makes that I could not otherwise obtain. Photography is the only absolutely accurate process of reproduction, and let me caution my readers not be deceived by the colored views of certain instruments given in books issued by a prominent London firm. In the case of "Le Messie" there is not the least resemblance except in the color which probably is quite correct and in this respect the book is valuable. But the outline and *f* holes are absurdly wrong as a comparison with the photographic representations (No. 91) in the "VIOLIN GALLERY" will instantly prove. The book referred to says "The sound holes are more slanting than is usual in instruments of this period." The writer meant the sound holes of the colored view. There is no occasion for such a remark when looking at the real "Le Messie" or a photograph of the same. Why, if that colored front view with its grotesque *f* holes were enlarged to full size (14 inch body) by means of a pantograph or convex photographic lens its appearance would be so ridiculous that the king of fiddle makers would awaken and make *grave* protestations against the parties who so distorted one of his most elegant masterpeices.

STRADIVARI.

ANTONIUS STRADIUARIUS, The most conspicuous character in the violin world, was born at Cremona, 1644, and died 1737. He carried violin making to its highest point of perfection and his degree of excellence has been the object aimed at by all makers since his day, and also the contemporaneous makers of his own time.

It is fortunate that he was apprenticed to learn violin making of the greatest Master—up to that time, Nicholas Amati, who had advanced the art and improved upon the works of all earlier makers, and enjoyed a reputation which already extended beyond the borders of Italy. The success of his pupil reflects the just credit which is due to so great a teacher.

In the year 1667 Stradivari graduated, and began to sign instruments with his own name. This event—of his mastering the trade—he seems to have regarded as qualifying him for the responsibilities of matrimony, for in this same year we find that he married the widow Francesea Capra. Up to the year 1667 it is said that his works were faithful to his master's copies, and that he used his master's labels. But when the period of his apprenticeship expires he immediately begins to experiment and deviate from the lines and rules laid down by his teacher. His individuality first shows itself in the scroll which he enlarges, and then he begins to change the outline, which however he seems to have been doing all his life, as his productions show that he did not confine himself for any great length of time to one pattern; he made upon many patterns, changing from time to time to produce some new effect.

Every one knows that Stradivari was the greatest violin maker; but why was he greatest? Wherein did he excel the other great Cremonese makers? It certainly was not in the outline, for we find as much elegance in the works of Amati, his teacher. The model after several years of experiments he flattened and thereby greatly improved, but it was not in this alone that he gains so much distinction. The varnish he at first used was of the "Amber" quality used by the Amatis, later, though as early as 1690, we find him using a rose scarlet chippy varnish, wondrous to behold, but it was not in this alone, as scientific experiments prove to us, that he gained such distinction. If he had laid his superb varnish on a Mirecourt fiddle many of which are of good form and model, how many thousand dollars would it bring?

The enthusiastic violin Devotee will expatiate on his gothic corners and graceful *f* hole, his exquisitely laid purfling, his broad, bold and inimitable scroll, his brilliant varnish of unfathomable depth. Yet we find in the Nicholas "grand" a gothic corner and *f* hole of as much beauty and grace; in the works of Sancto Seraphin and Franciscus Gobetti, purfling in as fine workmanship; in Guarnerius Del Jesu a scroll as "bold" and more "saucy"; and also in Guarnarius Del Jesu a varnish of equal brilliance, comparable only to a rose bathed in the morning dew.

It is true that the excellent features of all those and many other makers being combined in the works of the Master Stradivari, place him far in the lead of all other makers even if no individual excellencies were discoverable in his productions.

Many of those Devotees both *see* and *hear* a fiddle with their eyes, while the real secret of Stradivari's great success is *visible* only to the *ear*.

Stradivari owes his distinguished superiority as a maker to three fundamental principles which he originated and established, viz:

Tone and thicknesses of plates; Relative vibration of plates; Mass of air contained in the instrument.

These three essetial elements he reduced to a scientific system about the year 1684, and they are always found in a uniformity in his instruments built after that period, no matter what the form nor what the model. The six examples of his work shown herein, although having a general resemblance (excepting the Tuscan Strad, which is entirely different) are all different in external appearance, showing that he was very capricious with his outline and *f* hole, but they will all be found to have those *three essential elements* which give to a Stradiuarius its majestic tone.

Before collectors made pictures of them and paid $1,000 to $10,000 apiece for them to place in their cabinets and galleries to look at, violins were made for tone, and Stradivari chose the tone C (or F for viola and cello) which in his day was 512 vibrations to the second, as a basis upon which to construct; all his violins being found to conform to that pitch. Now the question will arise, why did he choose C? why not D or G, either of which are, on account of the open strings, *natural* tones in the instrument? He knew that he had to make an instrument upon which could be executed to the best satisfaction music in all keys from seven sharps to seven flats. He knew too, that it was desirable to have as a basis a tone which would be the nearest relation to the principal tones of all the keys and thereby exert the greatest reinforcement throughout the various scales, consequently C was the tone most suited to his purpose, any other letter would have rendered the instrument less uniform throughout, but more brilliant either in sharps or in flats according to the letter chosen. This proves that Stradivari understood the principles of harmony as well as the construction of fiddles.

The result of his work was certain and without error; when he laid out the wood for the several parts, he knew in advance what the completed instrument would be, for, always observing the three fundamental principles given above, which he had laid down for his own guidance, he was enabled to manufacture a violin with that same precision and perfection that is obtained in the coinage at the United States mint. When they place in the crucible 23.22 grains of gold and 2.58 grains of alloy they know that the die will turn out $1. So with Stradivari, there was no guess work, no doubt as to results. When the tone tests which he made from time to time during process of construction indicated that the different parts conformed to the standard of 512 vibrations, which his sense of hearing enabled him to determine, the work was progressing properly, and his productions were as perfect and accurate as his ear was correct.

As the photographs herein shown, give the external appearance, perhaps I may be allowed these remarks on construction.

While under the head of Stradivari and his works, I may as well take this place to object to the views of Monsieur F. J. Fetis who is the author of the opinion expressed at and of No. 91 of this book, the great Messiah Stradiuarius, which is as follows:

* * * "This instrument whose bow has not been drawn for 150 years, which has been kept concealed almost from its making, has just given a blow to that theory that a sweet and pure sound cannot be produced but after a long usage, for in this *new* violin we find combined all the qualities, force, mellowness, delicacy, easy vibration, a tone distinguished, noble and incisive."

M. Fetis is generally correct, and we are accustomed to accept his opinions as authority, but in this instance he is certainly mistaken, as I demonstrated for myself many years ago. It was in 1875 that I became so imbued with the idea that *use* not *age* was the principal cause of the rich and mellow tones of old violins, that I determined to test the correctness of my convictions. So after purchasing a fairly well made new violin, I proceeded to put my theory into practice. Not having time nor *inclination* to exert the necessary physical exercise, I subjected machinery to my purpose, and developed the instrument in a few *weeks* equal to a few *years* of ordinary use. It is true I did not have a new genuine Stradivari, and I make due allowance, believing however, that if I had, it would have required the developing process just the same, only less of it. The better the construction the more readily will the instrument yield to the mellowing influences of constant vibration.

This experience I publish for the benefit of those who may have a *new* or an *old* instrument which has a weak rough tone, or a full harsh tone; judicious use will make it stronger, smoother and of better quality. But it must be borne in mind that the wood fibers and general consistency of a violin are as tender as the muscles of a man's arm, which, after long inactivity becomes almost powerless, and might with violent use be ruined, but with proper exercise becomes strong and equal to almost any task. The delicate constitution of a violin and the tension of the strings which at the present pitch amounts to about ninety pounds pressure, render it the most susceptible of all musical instruments, and care must be taken in its use and particularly in its development by mechanical means, lest the demands upon it be too great and the instrument be ruined beyond recovery.

A characteristic of the Guarneri, both Joseph Del Jesu and Joseph son of Andrew, is that they lose much of their power by idleness, which however is easily regained by *use*.

It is gratifying to know that my opinions as expressed above, are confirmed by Mr. Robert Crawford of Edinburgh, Scotland, the gentleman who paid 2000£ sterling for the "Messiah." In a communication which I have received from him, he says of this very violin: "It needs to be played upon, the tone is superb, full and brilliant, but not so refined as my other Strad, which has been played upon till half the varnish is worn off."

Quite different from the opinions of M. Fetis.

George A. Dissmore's "Violin Gallery."

PLATE 10.

No. 205. Gaspar di Salo.
(*Ole Bull's.*)

Scroll of Ole Bull's Gaspar di Salo.

No, 206. Gio Paola Maggini (Vuillaume Bow).
Mons. L. Planel, Violinist, Paris.

PLATE II.

No. 207. Andreas Amati.
Mr. Mart Teetors, Des Moines.

No. 208. Nicholaus Amati.
Geo. McHickson, Esq., New York,

PLATE 12.

No. 209. Andreas Guarnerius (1673).

Mr. Freeman A. Oliver, Boston.

No. 210. Joseph Guarnerius, son of Andreas, (1709).

Claudius W. Rider, Esq., Holyoke, Mass.

13. | a. No. 212. [1708] *Mr. H. M. Wetherill, Philadelphia.* | b. No. 212. Scroll. | c. No. 213. [1717] *Mr. Geo. Gemunder, Astoria, N. Y.*

aris. | d. No. 214. [1710] *Mr. Isidor Hauser, New York City.* | e. No. 214. Side View. | f. No. 214. Back View.

Sold to Gordon McKay Esq Newport R.I. U.S.A.
for $5.000.

PLATE 14.

No. 216½. Tourtes. No. 215. Joseph Guarnerius. (1727). No. 216. Lorenzo Guadagnini.

Camilla Urso.

PLATE 15.

No. 217. Joseph Guarnerius Del Gesu, (1742.) *George Gemunder, Astoria, New York.*

No. 217. Back View.

No. 219. Paolo Maggini, (1615.) *Dr. J. M. Dart, Salt Lake City, Utah.*

No. 220. J. B. Guadagnini. *Miss Nora Clench, St. Marys, Canada.*

PLATE 16.

No. 221. Nicholas Lupot, Paris, (1810).
Henry Plumb.

No. 222. Jean Baptiste Vuillaume.
Henry Plumb.

PLATE 17.

No. 223. Jacobus Stainer.
R. D. Hawley., Esq.,
Hartford, Conn.

No. 224. Richard Dnke, London.
(1773.)
(Copy of Stainer.)
Miss Grace Frisbie.

No. 225. David Techler, Rome.
(Stainer School.)
Henry Plumb.

No. 226. Sebastain Klotz.
(1746.)
(Stainer School.)
Robt. Robinson.

PLATE 18.

No. 227. Jofredus Cappa.
(1740.)
Prof. J. Schmidt.

No, 228. Pressenda.
(1830.)
Mr. John Givin.

No. 229. Perry & Wilkinson.
(1812.)
Mr. Mart Teetors, Des Moines.

No. 230. Geo. Gemunder.
The "Kaiser."
Geo. Gemunder.

PLATE 19

No. 231. Marquis de Lair.
Miss Sarah Browne.

No. 232. Benjamin Banks.
(1785.)
Robt. S. Osgood.

No. 233. Vincezo Panormo.
W. H. Ryan.

No. 234. Chappuy.
A. M. Wright, Esq., Chicago, Ill.

PLATE 20.

No. 235. Carlo Bergonzi.—Cremona.
D. M. Hillis, Esq., Chicago, Ill.

No. 235½. Carlo Bergonzi.
(1748.)
Mr. Bruno Wollenhaupt. New York.

PLATE 21.

No. 236, Sanctus Seraphin. (1735.)

No. 237. Carolus Ferdinandus Landulphus. (1765.)

George A. Dissmore.

No. 238. J. B. Rugeri. (1671.)

No. 238½. Peccate Bow.

Ovide Musin.

Paolo Maggini

No. 239.

Mr. B. Listemann, Boston.

PLATE 22.

'CELLOS.

No. 240. Carlo Begonzi.

No. 241. Dominico Montagnana.

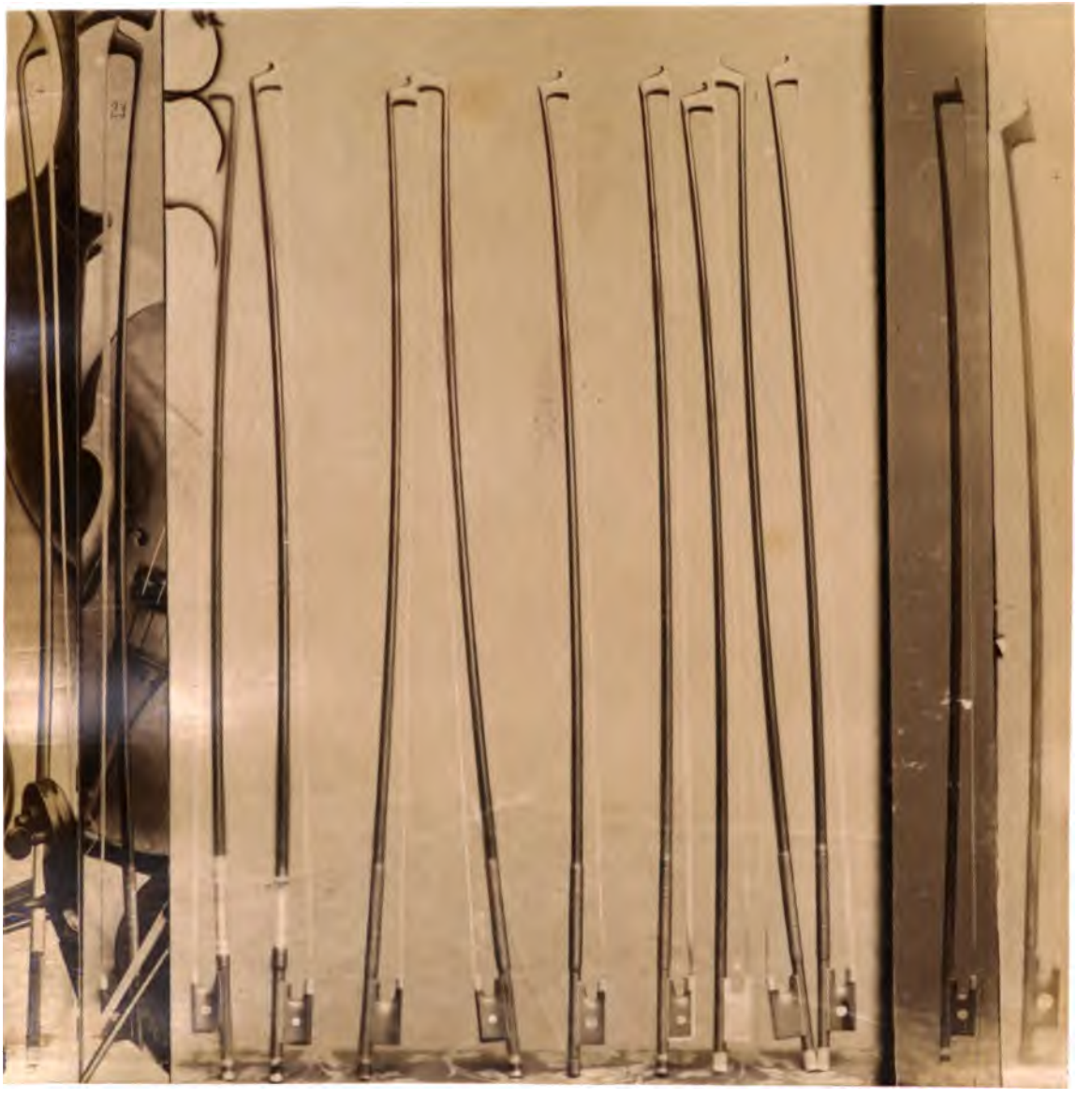
PLATE 23. (Front.) (Side.)

'CELLO.

No. 242. Joseph Guarnerius (Del Gesu).

(1742.)

Geo. Gemunder, Esq., Astoria, N. Y.



a a b c d e f g h i j k l

PLATE 24.

a a	Tourtes.	*Victor Flechter, New York.*	*f*	Dodd.	*George A. Dissmore.*
b	Vuillaume.	*Mr. Henry Plumb.*	*g h i*	Dodds.	*Mr Mart Teetors*
c	Lupot.	*Hon. C. L. Watrous.*	*j*	Jas. Tubbs	
d	Vuillaume.	*Prof. L. S. Gerberich.*	*k*	Voirin.	*Mr. Robert S. Osgood.*
e	Dodd.		*l*	Dodd 'Cello Bow.	*Mr. W. H. Heighton*

PLATE 25.

a. No. 244. Hieronymus Amati. *Mr. S. W. Crandall, Chicago, Ills.*

b. No. 245. Nicholas Amati. *Mr. George Hosmer, Boston.*

c. No. 246. A. Stradiuarius. *Mr. B. Listemann, Boston.*

d. No. 247. Giovanni Grancino. *e.* 248. J. Guarnerius Del Gesu. *Mr. Bruno Wollenhaupt, New York City.*

f. No. 249. Egidius Klotz.

PLATE 26.

No. 250. Paganini's Guarnerius. *City of Genoa, Italy.*

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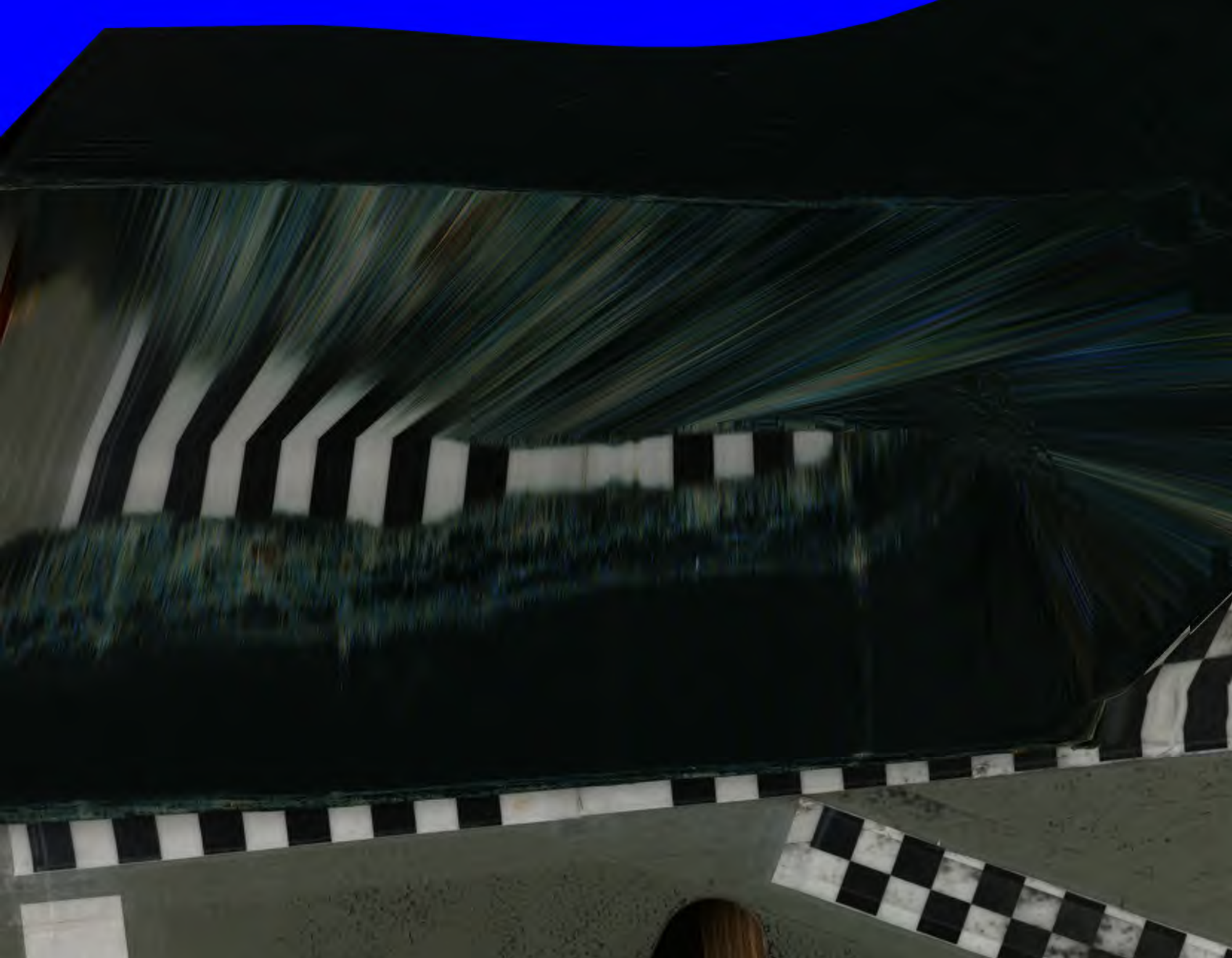
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